

COMPLETE OSCAR GUIDE

# Listener

\$2.20 incl GST

MARCH 19 - 25 1994

## OSCAR'S BIG NIGHT



**Selling The Piano**



**Aids & Tom Hanks**

**THE FUTURE IS HERE**

New technology at work

**CAUGHT IN THE ACT**

Roger Douglas starts over

**NOT JUST A DOMESTIC**

Strategies for family violence



9 414418 001282



SO TECHNICALLY ADVANCED  
IT EVEN BAKES MUFFINS THAT  
TASTE LIKE MUMS







WHY IS IT THAT EVEN  
THOUGH YOUR MUFFINS  
ARE GREAT THEY DON'T  
TASTE AS GOOD AS MUMS?

YOU USE THE SAME  
INGREDIENTS. YOU TAKE  
THE SAME CARE AND  
TIME IN PREPARATION...  
AND WHEN THEY'RE  
COOKED?

THE ANSWER IS THAT PERFECTION IS DIFFICULT TO ACHIEVE.  
HOWEVER, WITH A VULCAN 'TRUE FAN' OVEN WHICH CIRCULATES  
HOT AIR TO HEAT FOOD MORE EVENLY AND MORE QUICKLY,  
AND THIS RECIPE, YOU'LL GET A TOUCH CLOSER.

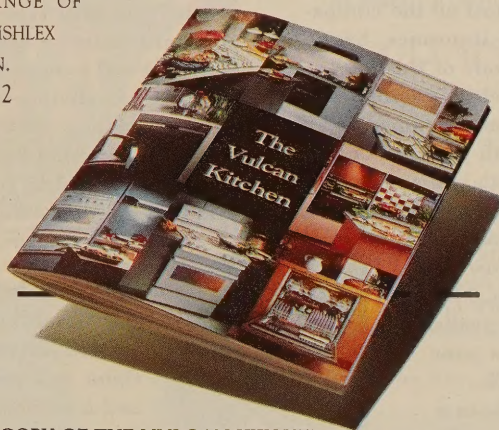
#### CHEESE AND PARSLEY MUFFINS

2 CUPS FLOUR	1/2 CUP CHOPPED PARSLEY
1 TBS BAKING POWDER	1 EGG
1/4 TEASPOON SALT	1 CUP MILK
PINCH CAYENNE PEPPER	25G BUTTER, MELTED
1 1/2 CUPS GRATED TASTY CHEESE	

SIFT DRY INGREDIENTS INTO A BOWL. RESERVE A LITTLE OF  
THE CHEESE AND PARSLEY FOR THE MUFFIN TOPS THEN ADD THE  
REST TO THE DRY INGREDIENTS. COMBINE THE EGG, MILK AND  
BUTTER. STIR INTO DRY INGREDIENTS UNTIL JUST DAMPENED.  
THREE QUARTERS FILL LIGHTLY GREASED LARGE MUFFIN TINS.  
BAKE AT 200°C FOR ABOUT 15 MINUTES UNTIL COOKED. MAKES  
ABOUT 9.

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*Relax. It's a Vulcan Kitchen.*



# OUR NEW CODE TAKES THE MYSTERY OUT OF BUYING LIFE INSURANCE.

When it comes to making an important decision, especially a financial one, confidence is essential.

Buying life insurance is no different. It's a long term commitment you need to approach with complete understanding. The more you understand, the greater your confidence.

That's the idea behind the life insurance industry's new Code of Business Practices - to provide you with all the relevant information you need to make the right decision.

## What is the Code?

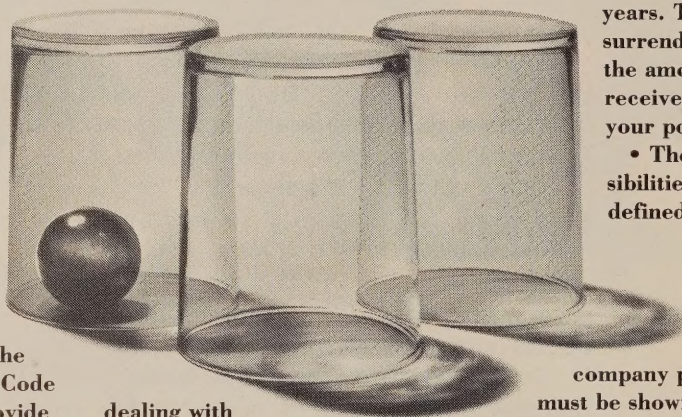
The Life Office Association, which represents almost all the companies selling life insurance, has developed a Code of Business Practices. By clearly setting out how life insurance companies will do business with you, the Code will ensure that both you and the insurance company are speaking the same language.

You'll know what your rights are, what information is available to you and how your policy will work.

There's been a Code of Business Practices in operation since 1990. The new Code came into effect in January 1994. It's more comprehensive and stronger on consumer rights.

## Selling and Promotion

When you come to buy life insurance, the company or agent you're



dealing with will:

- establish your needs and offer you the policy which best suits those needs;
- explain the policy to you so you understand it;
- tell you what type of policy it is, what features it has, and tell you what will happen if you cancel the policy, including what cash value the policy will have;
- show you what happens to your money by providing reasonable and realistic projections of investment returns.

## Policy Information

- You will get a clear written statement of your rights as a policy holder, and a written policy description.
- How much you pay and the benefits of the policy must be stated in writing.
- For unbundled policies, all charges must be clearly shown and described.

- You'll know how much your policy is likely to be worth after one, two, three, five, and ten

years. This is the estimated surrender value, which is the amount you would receive if you cashed in your policy.

- The company's responsibilities must be clearly defined and described.

## Company Information

- The identity of the insurance company providing the policy must be shown.
- Financial information on the company must be available to you.

## The "Free Look" Period

And there's a "free look" period - after you have signed up. This gives you the opportunity to cancel the policy if you decide it isn't right for you. The "free look" period is at least 7 days for single premium policies and 14 days for regular premium policies.

## Inquiries

Your insurance company must deal fairly and promptly with inquiries and complaints. The Life Office Association can also investigate unresolved complaints, and you can have your case heard by an independent Review Authority.

When it's time to buy life insurance, you will have the power to make the right decision.

So to take the mystery out of buying life insurance ask any life insurance company or agent for a copy of the pamphlet - "Choosing Life Insurance With Confidence". Because more information means a better decision.



**LOA**  
LIFE OFFICE  
ASSOCIATION OF  
NEW ZEALAND



# Listener

MARCH 19 - MARCH 25 1994

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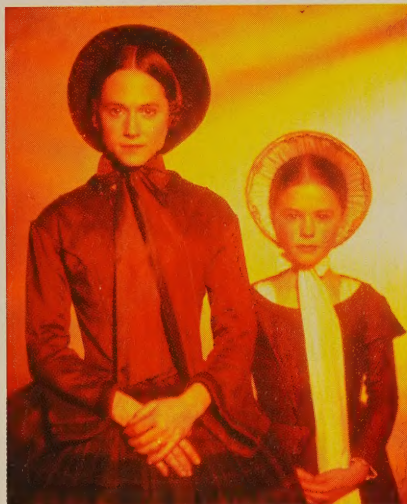
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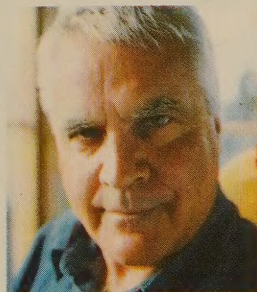
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# Viewpoint

## Cultural debates



### Hamish Keith

#### Cultural oddjobsman

If it were not so obstructed by confusion and prejudice, the continuing public debate about the nature of New Zealand's cultures might be one of the most stimulating and fruitful yet. But confusion and prejudice abound, and not least in a constant tendency to cast the discussion as if it concerns two mutually exclusive options: a multicultural New Zealand or a bicultural one.

In reality, there is no genuine conflict between these two views of society. It is not one or the other, it is both. In 1994, our social mix is about as multicultural as it can be. The revised national standard classification of ethnicity has some 285 categories. Only two, however, relate to ethnic groups not found anywhere else; Maori and New Zealand European/Pakeha.

The bicultural debate is about these two components and the multicultural debate is about the other 283. Where the discussions do properly converge is when the inter-relationship of the two New Zealand ethnicities seems to be disturbed or threatened or, more rarely, enhanced by the demands of the rest.

Now that the Statistics Department has put a name to the second half of the bicultural component, the rest of us should follow that lead and sharpen the debate.

The biculturalism discussion has not been helped by a failure to define both halves with equal clarity. No doubt about Maori, but what of the other bit? Dropping the transitional tag, New Zealand European, might be a good beginning.

Not all Pakeha are European in origin. Even if they were, the notion of a distinctly New Zealand ethnicity, as that category clearly is intended to be, can hardly have an enduring definition based only on the origins of those who belong to it. To argue that it could, is no different from arguing that anyone less than 51 percent Maori cannot validly claim that as their culture. Racists might argue that culture is genetically determined, but the rest of us might take a more tolerant and realistic view.

Tolerance, however, is not a state of mind that some New Zealanders find easy when confronted with the word Pakeha. Sadly, for them, it will have to do.

Whatever its origin, there is no word more appropriate or more inclusive than Pakeha. Most alternatives are either too narrow, eg "New Zealand European", or too broad, eg "New Zealander". That last description is properly applied to anyone entitled to hold a New Zealand passport.

The real debate, though, should not be about a word. There are more pressing

issues. Pakeha New Zealanders are as entitled to a clear and positive definition of themselves, as are Maori New Zealanders. They ought not to settle for something as culturally negative as "not being Maori". In reality, Maori and Pakeha, in their contemporary manifestation, rely for their definition as much on their shared experience as they do on their singular achievements.

None of this will appeal to the politically correct, who – out of either stupidity or malice – will no doubt continue to add mischief and misinformation to the debate. Most offensive of their pious flimflam, is the retrospective nonsense that Pakeha were a party to the Treaty of Waitangi and that it had something to do with biculturalism.

Neither party to the treaty, not the British crown nor iwi Maori, could have represented or set out to represent any cohesive cultural entity. The treaty was and is about sovereignty and property, not about cultural relationships.

Bicultural New Zealand has evolved since, and both halves of it, Maori and Pakeha, in fairly equal measure contribute to our contemporary identity. A clear, confident and generous view of that will help us all onto the next great New Zealand adventure.

For a preview of that, listen carefully to Crowded House's *Together Alone*. ■

*Viewpoint is the personal view of the writer and does not necessarily represent the editorial opinion of the Listener.*





**A**ware, as we all are, that the Smoke-Free Environments Act expressly forbids tobacco companies to advertise their sponsorship of events, let alone advertise their products, we were surprised to read this forthright admission from Gordon Clarke, creative director at Saatchi & Saatchi, in the February issue of TVNZ's marketing magazine *Televiews*: "What's the smartest/most creative media buy or sponsorship you've spotted on TV in the last month?"

The TV ads promoting Benson & Hedges sponsorship of the tennis where the camera moves down a long tunnel to a doorway bathed in yellow light. I didn't believe in subliminal advertising until I saw this spot. Watch for the colour and shape of the doorway and the strategically placed graphics at the end. If that's not a cigarette pack, I'll move to Marlborough [sic] country."

And, if the tobacco laws are worth the paper they're written on, we'll come with you. However, this thumbing of the corporate nose at the spirit, if not the letter, of the law must end by June 1995, when the act stipulates that all sponsors must stop publicising their funding of events.

## Word up

Congratulations to Dave Roberts of Auckland, who correctly provided the following words to last month's definitions: edentate, imam, torpid, lithology and extant. Dave receives the truly bodacious *Complete Wordfinder* combination dictionary and thesaurus from the crucial dudes at Oxford University Press. By the way, we did appreciate Jane Smiler's alternative suggestion of "teenager" for "sluggish, inactive, dull, apathetic". Now, furrow those brows and figure out this month's words to match the following definitions:

1. n. the study of fungi
2. adj. (of a skin disease etc) creeping from one part to another
3. n. an unpleasant or noxious odour or exhaled substance affecting the lungs
4. adj. naturally bearing gold
5. n. a sleepwalker

Rearranged, the initial letters spell "Mensa". Write your answers on the back of an envelope or postcard and send to: *Word Up*, c/- , PO Box 7, Auckland. Entries received up to March 31 are eligible.

NEW ZEALAND

## Listener 50 YEARS AGO

We see that the case for artists in war is the same case precisely as that for artists in peace: the deep desire of men to see, to feel, to hear, and to understand. It is no reflection on photographers to say that the camera cannot meet this desire; cannot express the human heart and mind. It can do amazing things, more and more amazing every day, but it cannot speak, sing, laugh, or cry. The brush in the hands of a great artist can ... It is necessary that a record should be preserved which will tell the story in language that our children's children will understand as well as we do; perhaps better than we do; and although it is a lucky country that in the end does get its story told in that language, since great artists are almost as rare as blue moons, it is a foolish and benighted country that does not aim at such a record.

(editorial 17/3/44)

LEONIE JOHNSON



## Patrick Power

Dame Nellie Melba, the doyenne of Australian sopranos, once predicted a fine future for a young Antipodean singer named Katie Connell. But, after a brief professional career, Connell gave up her place in the footlights and turned instead to marriage and children. Yet her singing still had the power to influence – at least if her grandson, Patrick, to whom she sang ballads, is anything to go by. In 1991, tenor Patrick Power, Connell's grandson, sang Rodolfo to Kiri Te Kanawa's Mimi in the Auckland Aotea Centre production of *La Bohème*. Little wonder that Power once described his singing as "an hereditary disease".

The story is told in Adrienne Simpson's and Peter Downe's book, *Southern Voices: International Opera Singers of New Zealand*, which chronicles Power's progress to date (not to mention his primary-school career. "He

writes like a spider and sings like a n

angel," said his headmaster). In 1974, the young man from Maharahara came second in the Sydney *Sun* Aria Contest; in 1976 he left for Europe. A three-year contract with the Norwegian Opera soon followed and in 1979 Power made his English debut at Glyndebourne. Opera houses in Germany, Italy, France, the US, Canada and Australia have all rung to his high Cs. Meanwhile, in his time off, he earned a pilot's licence – the tenor with a spin rating for aerobatics!

On Saturday, Patrick Power joins the NZSO, Dutch conductor David Porcelijn, 16 timpani, four brass ensembles, and a massed choir of 200 to present Berlioz's mighty requiem, *La Grand Messe des Morts* – and to close Wellington's International Festival of the Arts. Berlioz is one of France's greatest composers – a man who quarried rock from the Classical tradition to sculpt it into the embodiment of the Romantic. For those unlucky enough to be far from the capital's close-set hills and harbour, Concert FM will carry the concert live at 8.00pm.

**A**s Beatrice Eliott, Stella Gonet is all style, flair and panache. In real life, well ... the new house is proving a problem. "My partner Nick and I moved into our house last August," she told the Radio Times.

"Unfortunately for the house, we've both been so busy working that we haven't

got around to decorating.

We're still living in total chaos, on bare floorboards, surrounded by boxes. It's the first house I've ever owned. So I'm really going to enjoy deciding what my taste is."

## LIFE IN *New Zealand*

Towards evening a woman was driving north to Masterton when the clutch in her car failed and she stopped on the Waiohine Bridge.

There was a fair amount of traffic and cars piled up behind bumper to bumper. It needed only one impatient or drunken driver to create an horrific smash up but everyone was very patient and two men, a young German tourist and a Masterton businessman, kindly pushed her off the bridge.

*News & Chronicle 18/1/94*

### BEFORE WEDDING

2-6 months

Choose your Bridesmaid – Bridegroom etc.

*Valley 1994 January 1994*

"We are still interested in hearing from nearby residents or passers-by on New Year's eve who may have witnessed an argument or fight in the Anzac Pde area between the old milk treatment plant at Tipai St and the Aromoho railway bridge," Mr Kerrisk said.

*Wanganui Chronicle 7/1/94*

Turn on the switch and press any bottom. Then it will emit the sound you like.

from toy instructions

### Top donkey judge for Winton show

*Southland Times 29/1/94*

"If I cop a bit of flak they I'll let guys into the bar once a week, provided they are escorted by a woman and they are wearing a dress."

*Press 28/1/94*

Proceeds from the Upper Hutt City Council's sale of its Energy Direct shares are likely to be sunk into the proposed swimming pool, says Cr Pat Christianson.

*Summer in the Valley 5/1/94*

6.00p.m. Peter Mertz and his string quartet entertain while you sip champagne, wine, fruit juice or beer and enjoy hors d'oeuvres and crudities.

*Riversider February 1994*

Many dancers opt to wear cowboy gear with boots or smooth souled shoes the preferred footwear.

*Porirua News 26/1/94*

There will also be a supervised play area where shoppers can leave their parents while they hunt for bargains.

*Central Canterbury News 26/1/94*

### Women left to man lonely ship

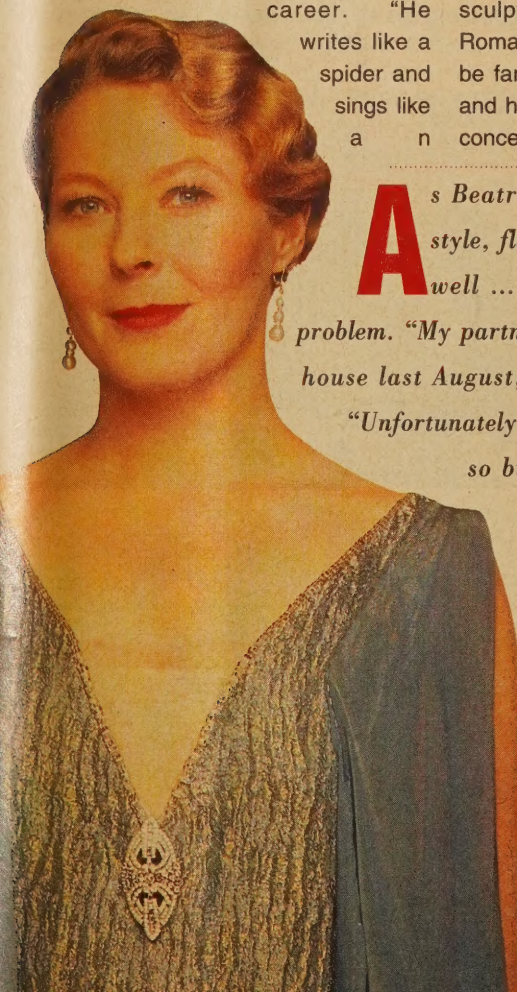
*Sunday News 23/1/94*

### Air New Zealand International Flight Attendants

Applicants must be in excellent health, weight in proportion to height, and have good eyesight. Applicants are required to have New Zealand residency, a current passport, current First Aid certificate and be able to swim.

*Press 15/1/94*

(A \$5 Lotto Lucky Dip will be sent to the first sender of each clipping accepted for use in this column. Please note that only clippings describing New Zealand events are eligible. Please enclose own name and address plus source and date of clippings. No correspondence will be entered into. Send to: Life in NZ, Listener, PO Box 7, Auckland 1.)





## CALIFORNIA DRIVING

Only in California. Available now from your bookshop, *PL8SPK* (pronounced "plate-speak"), a collection of stories told entirely in the phonetic language of the customised number plate. Writes author and inventor of platespeak, Daniel Nussbaum, "I had a vision. In my mind's

eye, all the vanity plates in California lined up and made sense, re-telling the key works of our civilisation.

A paragraph from *Moby Dick* snaked up the Pacific Coast Highway ... *Wuthering Heights* took over a pair of parking structures in San Bernadino." Yeah, right.

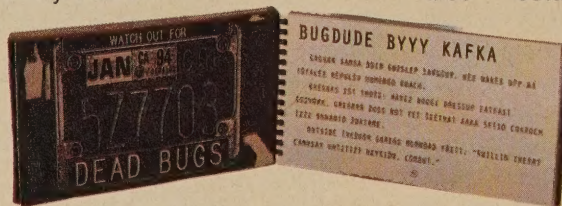
The chapters range from Genesis ("THISTYM GODIS NOT MELLO. HE MAKES SERIUSZ CHANGES. THEVIPR HAS2 GOON ITZ BELLY, EATDURT 4EVER.") to the BEATLZ GR8EST HITS ("DOUWNT2 KNO ASECRET? ...

MAJIKL MRETOUR" ETC) to, believe it or not, Portnoy's Complaint (which begins, "IMSTIFF ..." and just gets worse).

Nussbaum, who has allegedly written for *Harper's*, *Playboy* and the *LA Times*, has also established the

International PL8SPK Registry, although membership only extends to the US and

Canada – so far. We're sure, however, that Nussbaum would love to hear from plateheads downunder. Write to him at PO Box 291435, Los Angeles, CA 90029. Include your plate's spelling and your own name, address and phone number. As he says, "Besides advancing the cause of PL8SPK consciousness, you'll increase the chances of your plate appearing in future PL8SPK books."



## Barking up the right tree

Following our feature about the newly established wonders of aspirin, January's *Scientific American* reports that the properties of the drug's main ingredient, salicylic acid, have been shown to work in the plant as well as the animal kingdom. Researchers at pharmaceutical and biotechnology giant Ciba-Geigy have shown that plants accumulate salicylic acid after an infection as a crucial part of their immune response, helping stall fungal, bacterial or viral proliferation. By blocking the build-up of acid in tobacco plants, the scientists weakened the plants' ability to resist infection.

Don't go dissolving a couple of tablets in your watering can just yet, though. There are several other vital factors influencing plants' disease resistance. Only when the entire mechanism is figured out will we know if plant diseases – and gardeners' heartaches – can really be licked.

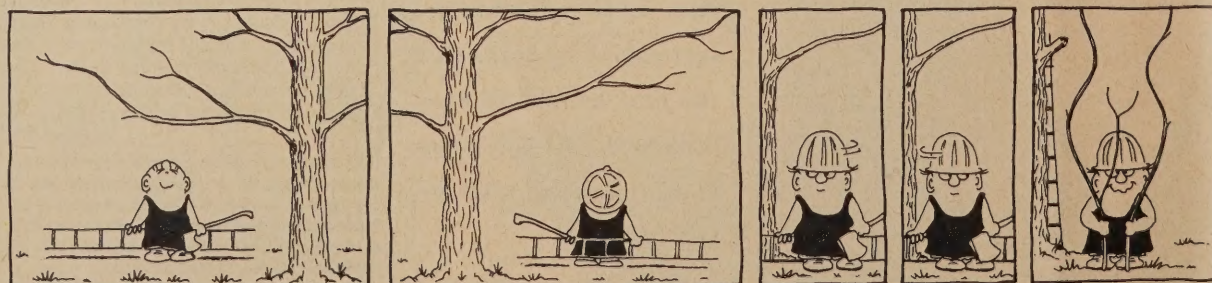
**T**his has to be the casting coup of the year. Wim Wenders's new film *Far Away, So Close* (a follow-up to his much-praised *Wings of Desire*) features performances by not one but two cult heroes: Lou Reed (right) and ... Mikhail Gorbachev. That's right, the same Mikhail Gorbachev who used to run the Soviet Union. "I believe Wim Wenders and I knew each other without ever having met," observed Gorbachev, revealing hitherto unsuspected New Age tendencies. Will the architect of perestroika be the new Harvey Keitel? Will the unlikely pair find themselves going toe-to-toe in the battle for next year's Best Supporting Actor Oscar? Will Gorby replace John Cale in a revived Velvet Underground? Probably not.



TRANZ/CAMERA PRESS

## BOGOR

by BURTON SILVER



MARK SMITH



# Profile

**E**verybody else on the *Viking Sun* was wearing loafers and casual gear last month when the luxury liner berthed in Auckland. But not the impresario of world sport, **Mark McCormack**, who maintained a collar-and-tie decorum. It fits. He may be on a world cruise, but the 63-year-old lawyer still rises earlier than his breakfast stewards to run his International Management Group (IMG) from the high seas. There's a lot to manage. Where TV, sport and the dollar met over the past 30 years, IMG was usually on hand. The company is now the world's biggest sports corporation, with estimated revenues last year of \$US1billion. The Event is its game. Sports interests range from the biggest money-earners, golf and tennis, to cricket (the smallest). IMG also arranges tours for the Pope and advises groups as disparate as the Nobel Committee and the Ringling Brothers. McCormack, a Brian Dennehy lookalike, began business in 1960, with a promising golfer named Arnold Palmer. He wrote best-sellers, such as *What They Don't Teach You at Harvard Business School*. It all suggests a lively rebel. But today he isn't so much a challenge to the establishment, as part of it. McCormack answers questions politely and with legal attention to qualification, but he is preoccupied. If you took the advice in his books about body language, you would have to say he was bored witless. But rugby and tennis revive him. "Rugby is stuffed with opportunity," he says. "It's exciting to watch and it's not that complicated that you can't understand it." McCormack hopes that one day he will be able to have talks not only with rugby, but tennis authorities. "Look at the fields in your tennis tournaments ... they need help here," he says, adding that big names make tennis tournaments. "New Zealanders love sport. They get the best in rugby and in yachting. But look at what they are seeing in tennis. Look how many top-100 players were in the Amway here. Tennis needs major help," he says. Watch him make it happen.





# Letters

## Whites of passage

As a new arrival in New Zealand from South Africa, I found the article on South African immigrants insightful ("White you are, then", February 26). Although the violence and unrest impact to a lesser degree on the lives of most white South Africans, many are despondent that recent political reforms and moves towards democracy have done little or nothing to stem the tide of political intolerance and ensuing violence that threaten to engulf the country. With increasingly radical political groupings on both the left and right of the political spectrum, feelings of despair about the future are common.

Concern about the racial attitudes of most of the immigrants arriving from South Africa is understandable, but my impression is that the extreme right-wingers are more determined than ever to stay on for the fight, and would rather die than emigrate. Those with questionable racial attitudes who manage to "slip through" the immigration process, quickly find that they don't belong within New Zealand society and return home. Although the causes of the present situation could arguably be found in decades of apartheid policy, many young South Africans feel they do not need to be punished for a morally indefensible system that was invented and implemented by previous generations.

Perhaps the human side of the story also needs to be told. Apart from the emotional and psychological wrench of leaving family and friends behind, South Africans arriving here are hampered by a falling exchange rate and tight exchange control laws, and most arrive without jobs. Some enter the job market at salaries almost four times lower than what they could expect to earn in South Africa, accepting that this amounts to "paying one's dues" in a new country.

Finally, permit me to thank publicly the majority of New Zealanders who have helped us through this stressful process by providing support and encouragement. Thank you for suspending your own preconceptions about South Africans long enough for us to demonstrate that we don't all conform to the negative stereotypes.

**Glenn Richardson**  
(Wellington)

Racism is abhorrent, but so is having Immigration Ministry officials conducting an inquisition into the private opinions of prospective immigrants. Such screening can be evaded easily by lying: nevertheless, it is, in itself, a totally unwarranted invasion of privacy.

If we are going to be concerned about racism and immigration, we would do well to begin by examining our own racist attitudes towards the immigrants who are daily arriving in this country. Recently, people have been getting worked up about an alleged Asian Invasion, and now,

that threat to all we hold dear is being joined by another, the South African White Peril – thanks, in part, to the *Listener*.

How could Noel O'Hare write an article rubbishing white South African immigrants without, apparently, bothering to interview any of them? The people he quotes are both Kiwis. I hope that future coverage will report both sides of the story.

**Paul Silbert**  
(Massey, Waitakere City)

## The world through language

I agree with every word of Keith McGill's *Viewpoint* ("Language is the key", February 19). My Dutch grandfather used to say to me that a man is worth as many men as the number of languages he speaks. He did not manage to learn Hungarian, the language of his wife and of his adopted country, but, with French, German, English and Dutch, he was worth four men. I guess the temptation to get by with what you already know was there even in his case, and he got on very well with German in the Austro-Hungarian monarchy world in which he lived.

I only learnt Dutch towards the end of the war, when, with the help of Dutch relatives, we settled there. I learnt it well enough to pass almost for a native.

Learning another language means that one learns how other people think and feel. It broadens the mind. Sure, nowadays, most educated people, all over the world, speak English, but that should never tempt us to stick to English only. We need to understand other people at a deeper level than the English, however good it is, that they speak.

My Maori is probably no better than Keith McGill's, but what I learnt of the language opened up to me a whole panorama of the ethos of the people whose ancestors lived here for many centuries before the rest of us came this way.

**Jan van Royen**  
(Thames)

There have been several suggestions lately along the lines of Keith McGill's *Viewpoint* that some

foreign language education should be made compulsory in the education of each New Zealand child. It is my long-considered opinion that this would be a vast waste of resources and effort, especially the pupils' effort.

Language learning and, indeed, all learning depends on motivation and an environment that provides immediate, accurate feedback. Neither of these essential conditions is available in New Zealand.

The most cost-effective way to learn a language is to live in the culture for, say, three months and to be dependent for everyday necessities on acquiring basic communication skills. A *Year in Provence* gives one example.

If languages are needed for business or personal interests, the employer or the individual should provide for such a programme at the appropriate time and in the appropriate language, rather than wasting four years of everyone's effort on something that may never be needed.

The academic or intellectual value of language learning can be obtained only if the student is almost bilingual. Again, New Zealand provides neither motivation nor environment for this, except for children whose parents were raised in a foreign culture.

The education system is powerless. The vast resources needed, hundreds of millions of dollars on teacher-training and learning equipment, would be better spent on mathematics, technology or social and communication skills in English.

**Frank Gaze**  
(New Plymouth)

## Part-timers' pay

I would like to correct a factual mistake in Gordon Campbell's *Politics* column (February 26). The article states: "Part-timers, many of whom are women, will still have no minimum wage protection."

The Minimum Wage Act 1983 provides a statutory minimum wage floor by fixing minimum rates of pay. Every worker (as defined in the act), is entitled to receive the minimum rate prescribed by order-in-council. The minimum wage, therefore, applies to employees, whether



CHRIS MOUSALLE



they are fulltime or part-time. The only employees who are not covered by the act are persons undergoing certain types of training in certain occupations specified by order-in-council, and those employees who hold an under-rate workers permit.

**M E Gilbert**

Manager, Labour Inspectorate  
Industrial Relations Service  
(Wellington)

## Norm's happy

I don't think there is much prospect of Mr George Sweet (*Letters*, February 19) being asked to "chair the Roundtable". Its goal is obviously that of excellence, in research and policy analysis. Such a notion makes Mr Sweet uncomfortable. He certainly has it in for achievers, particularly those who achieve in the pursuits of the mind. Mr Sweet doesn't think effort is a good ethos, even in education.

Well, he is out on a limb here. And, from all over Europe, has come the sound of other falling socialists biting the dust. A third-rate, envious doctrine, which tried to level the bright, the gifted and the hard-working to the level of those who wanted their society forced into moulds of mediocrity and conformity, has been thoroughly discredited.

Socrates said it was better to be a man, unsatisfied, than a pig, satisfied. Society has always valued individual effort – mental muscle as well as physical muscle. We have rightly treasured those who have always given their best, who, from the very beginning, looked up at the stars, and reached for them.

Those who choose to do the minimum are in no position to sneer at those who may have to work six days a week because the job has to be done, and not enough people are pitching in to contribute.

Even the hippies packed up their tents and stole away. George Sweet should pack it in, too.

**Dick Sutherland**

(Brooklyn, Wellington)

## Rich comment

There has been a recent flurry in the media about the Department of Tourism promotion of New Zealand as a tourist destination for Sydney's gays and lesbians – apparently because of their "high disposable income" and tendency to take "at least one international holiday a year".

We must be having a high time all right on all these overseas trips. Sure was news to me! Perhaps it was supposed to be positive publicity, but saying that lesbians and gays have high incomes is as accurate as saying all straights do. Some gays and lesbians may have high incomes, but I know very few who do – and it's not any different in Sydney.

It is false to talk of gays and lesbians as if we are all in the same situation. Some gays may be more likely to have higher paid jobs than some lesbians, since sexism works in gays' favour. Despite very recent human rights laws, lesbians and gays face a lot of discrimination in employment. How many employers do you know who

want to employ lesbians and gays? Neither do we escape other oppressions – such as racism, classism, ageism and able-ism – that result in job discrimination. What about all the lesbians who can't afford any kind of holiday at all? Who can't afford a car, a phone, health care? What about all the lesbians who are forced to leave school, jobs and training because of harassment?

In the long term, making out that any oppressed group is exceptionally well off fuels hatred. In a similar way, Asian and Jewish people are often stereotyped as being well off – when, worldwide, because of oppression, the opposite is more often true.

If the New Zealand government wants to develop some positive policies to fight discrimination against lesbians and gays, then employment, housing, health, education, social welfare would be better places to start. And next time, get ya facts right!

**Meg Owen**

(Christchurch)

## Home class

Nine years ago, as a parent helper at our local Auckland primary school, I was so appalled at the demeaning way in which children (including my son) were related to by teachers and administration that my wife and I undertook to "home-school". We have homeschooled our two children since then, without ever using a curriculum, and both of them are competent, alert, caring and well-informed. Our children have spent less than five percent of their time in what could be loosely termed "formal studies" and have never spent any of their precious childhood doing "busywork".

The main reason why most of us homeschool is that we believe compulsory education cannot result in true learning. With its mass education factory approach, with its compulsory attendance and state-imposed curriculum, the present education system has institutionalised coercion at the expense of individual responsibility. The assumption underlying organised schooling is that children don't automatically "have what it takes" to become responsible adults. Yet curiosity, adaptability and appropriate learning are part of our biological inheritance; observation shows that these are often thwarted by even the best-intentioned contrivances of the bureaucracies we call schools. Schools' emphasis on competition means they fail to teach an increasingly important survival skill: collaboration.

I take issue with Noel O'Hare's comments regarding the "isolation" and "enforced loneliness" of homeschooled children. In my observation and experience, many are at least as likely to feel isolated, alienated, humiliated and judged at school as with their own family members.

In his final paragraph, he charges that homeschoolers "are not equipping their children for the real adult world where people are often bored, misunderstood and ignored". We have heard this criticism often and think it is a self-fulfilling prophecy in society. Perhaps the real message of the school system is just this: don't expect enjoyment or satisfaction or excitement or fulfilment – life isn't like that; don't be opti-

mistic; prepare for a life of drudgery, boredom and dreary routine, and being told what to do; expect to be insignificant, one of the crowd; and success and enjoyment in life are reserved for the privileged few. Why do we want our children to grow up accepting such a situation?

**Marvin Hendrickson**

(Wellsford)

The article on homeschooling put forward both positive and negative aspects, but there was some misunderstanding of Fundamentalist Christian philosophy.

I am a fundamentalist Christian and also a homeschooler. We take a conventional approach to schooling, but allow plenty of opportunity for development, socially and creatively. I disagree with the statement concerning fundamentalists' radical views. I believe in God's grace rather than capital punishment, and that every person deserves a chance to repent and change their ways.

As for race segregation, the Bible teaches that we are all equal in God's eyes. I am a white woman with a Maori husband, and there are many mixed marriages in the churches I have been in. The Bible teaches in the same scripture (Galatians 3:28) that women are also equal in God's eyes. Even so, women are not the same as men, but perform better in different areas to men.

I am tired of misunderstandings about the Fundamentalist Christian philosophy. Granted there are some extremists, but the majority of us are law-abiding peace-seeking people who are trying our best to live our lives the way we believe God wants us to.

**Vicki Downs**

(Kawerau)

## More to come

The introduction to Piri Walker's review of *Te Ao Marama, Volume 3: Te Puawaitanga o Te Korero* (Books, February 26), says that this is the final volume in the series. This is not the case; two further volumes are scheduled – a volume of writing for children, to be published later this year, and a final volume of fiction – making a five-book series, as well as a cassette of oral material.

**Ian Watt**

Managing Editor, Reed Books  
(Auckland)

## Spent force

Amid the massive and generalised knee-jerk reaction to the overspending on the house at Ohakea, I believe it needs to be pointed out that the Defence Department has actually made incredible sacrifices to its avowed aim in life in order to redistribute the money allocated to it more fairly.

The airforce has to spend millions of dollars each week to justify its existence. Sometimes it is spent on laudable ventures such as entertaining people at the opening of the Commonwealth Games with wonderful displays of precision group flying, and I am grateful that my tax dollars were spent so wisely. Show me any other government agency that diverts its budget for the



good of the people it serves to such an extent.

In this latest incident, \$550,000 was diverted to the local community in a generous demonstration of the trickledown effect. Local builders, cabinet makers, architects and kitchen designers have all benefited, and so, presumably, have the retailers. Perhaps an old dentist bill has been paid, maybe that lawnmower could finally be obtained or the architect's daughter get her new computer.

I'm not as happy when the airforce's budget is spent on transporting politicians around the world, on sending groups of personnel on "peace-keeping missions" to exotic locations or indulging in pointless "exercises" with its out-dated machinery, when the only benefit to the local community seems to be via the oil companies who supply fuel for these escapades.

Give all the base commanders luxury homes, and the pilots as well. And the cleaners, mechanics, groundkeepers, firefighters, medics and whoever else is needed to maintain a semblance of a defence force. Provide them all with company cars and credit cards as well and keep all those millions flowing around the local communities. Other government departments should look no further for a fine example of truly patriotic behaviour – and get into line immediately.

**Steve Yeoman**  
(Ponsonby, Auckland)

### Satanic mysteries

According to "satanic abuse" victim Eunice Fairchild (*Inside New Zealand*, TV3, February 16), many small towns in this country have a powerful underground satanist movement that regularly kills and eats babies and continually rapes and tortures children.

After investigating some remarkably similar accusations, the 16th-century Spanish inquisitor Salazar remarked: "There were neither witches nor bewitched until men looked for them." It is sad to see modern New Zealanders giving serious attention to a story that even the Spanish Inquisition could see was nonsense.

It is also sad that TV3 did not see fit to provide any comment or analysis, because this phenomenon is well understood. Several published studies show how the satanist conspiracy idea spread from the US to the rest of the world through seminars and training courses. These authors also provide a convincing picture of the social and psychological processes that cause people to take it seriously (eg Robert Hicks, *In Pursuit of Satan: The Police and the Devil*, Prometheus

1991; Jeffrey S Victor, *Satanic Panic: The Creation of a Contemporary Legend*, Open Court 1993).

Perhaps saddest of all is that the victims of the real, tragic, everyday child abuse that is well documented will find it harder to be believed in the atmosphere created by this sort of nonsense.

**Paul E Griffiths**  
(Dunedin)

### Beethovenfest

*Radio Highlights* (February 5) suggests that Michael Houstoun's recent performance of the complete cycle of Beethoven piano sonatas was a first for the country.

Not so. My diary for 1968 notes the performances of the complete sonatas by Dr Istvan Nadas in the Dunedin Wool Exchange on eight consecutive Sunday evenings between June 16 and August 4, 1968. Many Dunedin folk will recall the magic of those winter evenings and the magisterial interpretations of Nadas, all performed from memory.

**Alan Edwards**  
(Dunedin)

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## ON THE EDGE OF REASON





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Smooth as silk



by Gordon Campbell

## Les Liaisons Dangereuses

### Is 'coalition' becoming a dirty word?

**L**adies and gentlemen, it is almost time to choose your partners for the coalition waltz. Labour and the Alliance are already eying each other gingerly, yearningly: but right-thinking chaps like Peter Dunne fear that it is all too much, too soon. At the first sign of indiscretion – keep your hands off my tax scales! – it could be splitsville for Dunne and Labour. He could not go on, with such a sin upon his conscience.

On the right, National and a blushing ingenue called the Association of Consumers and Taxpayers (Act) have begun their courtship. Jim Bolger has indicated that Act would be a right and proper partner for National in some future coalition – but hold the confetti. This will be a long engagement, leading to a marriage of convenience further down the track. They deserve each other.

Never one to hold his peace, Winston Peters snorts at the prospect of a National/Act coalition under MMP. "It will be a case of the rightist tail wagging a confused dog," he says. National, in his view, has lost any sense of what it stands for, philosophically,

as a party – and is looking to Act to supply it with a sense of direction in life. Just who would be Minister of Finance in a National/Act coalition government? "It won't be Bill Birch," he says grimly. Not with Roger Douglas or Ruth Richardson among the ranks of Act.

For now, all parties are backing away from talk of overt coalitions. As Labour's Helen Clark says, they need to put their own houses in order and clarify their policy positions first – only afterwards should they go out looking for a partner. Across the board, the talk in recent months has been less about formal "coalitions" and more about "understandings" between like-minded consenting parties. Meaning: rather than live brazenly and openly with one's coalition partner under MMP, most parties will try to avoid the glare of publicity and conduct their liaisons in the House on an occasional basis, when and if they need their votes for legislation.

Expect National, for instance, to distance itself from Act, the closer it gets to the next election. A formal coalition would yoke National too obviously to the extremism of its potential junior partner – in much the same way that Labour would probably prefer the Alliance to carry the can for any extreme policies on the left. The tactic we're going to hear a lot of under MMP will be – don't blame me, it's the wife's fault.

And what about Peters? Will he always be a lonely guy under MMP, with his New Zealand First party doomed to eternal bachelorhood? Peters is coy when asked whether he has been talking to Mike Moore about future co-operation. Mutter, mutter. He talks to many people, on a strictly confidential basis, you understand. But, yes, he has had "worthwhile" talks with "those with whom we have long realised that our differences are not so great that we could not talk our way through them".

Isn't it true, I suggest to Peters, that he and Moore share the same views on the role of the state, and on welfare reform? Like Peters, Moore believes the state has a positive role to play in managing the economy, and in ensuring that the necessary skills training and venture capital are made available to industry. On welfare reform, Moore supports ideas (imported from the right wing of the US Democratic party) on how to push (and assist) beneficiaries off the welfare rolls. So does Peters.

"Yes," Peters replies, "on those points you mention – like the role of the state and on welfare reform – our positions are quite close. That's true." But look, he says, this talk of coalitions is a bit premature. This year strikes him as a "phony war" period, as people consider their options. The pressures will be applied: the National caucus, he says, could force the issue by excluding Michael Laws from caucus. "That could happen." But, overall, the wise will bide their time until year's end at least, Mike Moore included. "No one's going to jump until they know where they're going to land," says Peters.

**S**o far this year, Peters has concentrated much of his fire on issues relating to Maori. Be there a slur on the race in any corner of the realm and Peters will ride to combat it, with the *Ka Awatea* report as his banner and shield. He defended Labour MP Whetu Tirikatene-Sullivan against the disdain of her Pakeha colleagues, and is now championing Alliance MP Sandra Lee over her opposition to the Ngai Tahu Bill. Peters has produced

### SPOTLIGHT

At the government administration select committee recently, PM's Department head Simon Murdoch refused to release to Labour MPs Trevor Mallard and Clive Matthewson details of 1992/93 payments made to consultants. His plea – commercial sensitivity: "Next time they bid for a contract someone may undercut them." However, if the consultants agreed, the figures could be made public later or approximations given. Got that, taxpayers? You cannot learn how your money is being spent on consultants, lest others use that knowledge to cut prices in future! Yes, I know ... transparent price competition was supposed to be what Rogernomics was all about for ordinary mortals. Still, you will need their permission before you learn how much of your money each consultant is creaming. Have a nice day.







advances  
in these  
circumstances."

At time of writing, it is unclear whether the board's joint venture partner – Noumea-based investor Jean Rousseau-Salet – will use his powers and require the hotel to be sold.

Rich pickings for Peters. Many trust boards around the country manage their affairs wonderfully well: the Tai Tokerau beneficiaries who have their funds and reputations at risk here, he says, deserve better. Former Maori Affairs Minister Doug Kidd, he

correspondence in which Justice Minister Doug Graham seems to be seeking Labour help to hurry the bill into law by the end of this month – before Lee can subject it to scrutiny within the select committee.

If Peters can position New Zealand First as the natural home of the Maori vote in future, the pay-off will be substantial. In speeches, Peters has mentioned the possibility of 11 Maori seats under MMP – but, in reality, how many Maori seats does he expect to exist, once Maori have exercised their option over the Maori roll? "I think it'll be between five and seven," he says. Last election, he points out, New Zealand First won in one and came second in all other existing Maori seats.

On Ratana marae earlier this year, Peters gave a speech about the dangers of Maori separatism. Clearly, a strong new Maori political party would challenge Peters in his campaign for the Maori vote. Maori issues have been traded away in the past. In a finely balanced MMP Parliament, couldn't a Maori separatist party have some leverage – and ensure that the major parties took heed of its agenda?

"I don't think so," says Peters. "What Maoridom risks by that approach, if they take it, is that the political environment will

say, 'We can't get movement here, we'll get our 10 percent of equivalent support somewhere else, and ignore it.'" In the process, Maori issues would be, as he puts it, "cinderella-ised" – side-lined and ignored. Peters's opposition to separatist solutions is reflected in *Ka Awatea* itself. Its approach to skills training, education and employment, Peters points out, is not racially exclusive: "There is nothing in *Ka Awatea* that you couldn't apply to anyone else."

In recent weeks, Peters has been immersed in the troubled saga of the Tai Tokerau Trust Board, and of its chairman (and former National party stalwart) Sir Graham Latimer. The fate of the Waitangi Resort Hotel – one of New Zealand's prime tourist facilities on land bequeathed to the nation half a century ago – hangs in the balance. By June 1995, the hotel is projected to run a cash deficit of \$1.83 million – and a report by financial consultants Ernst and Young estimates that the board needs up to \$4.6 million to keep long-term control of the complex. A fire sale of the board's assets would yield only an estimated \$600,000.

According to the consultants, the board members lack the skills to manage the financial affairs and liquidity problems it currently faces, and the report concludes, "We cannot recommend any lender making

believes, should not have approved terms for the joint venture when that made it "easily foreseeable that the hotel could end up entirely in foreign hands".

Moreover, Peters has documents indicating that \$100,000 of mana funding (advanced to the board to buy a motel in Waitangi) was diverted to purchase the now defunct Kings Cruises. Included in that deal were 2000 accommodation vouchers for the Waitangi Resort Hotel – vouchers which in turn helped undermine the cashflow situation at the hotel. Where, he asks, was the surveillance?

Having "propped up" the board for so long, Peters says, the Bolger government now owes the Tai Tokerau beneficiaries something. Otherwise, "If the beneficiaries sued on the basis that the government owed them a duty of care and did not exercise it, I think they'd do reasonably well."

Come on, now. Isn't this also the culmination of a personal vendetta against Latimer? "Personal vendetta?" he replies, incredulous. "Anyone would look at this and say, do something." The issue is accountability, same as it was in the white business world at the BNZ. The stance is vintage Peters – the prodigal prophet, vindicated again. ■





**COMPLETE OSCAR GUIDE**



# OSCAR'S BIG NIGHT

*Are you ready to be enveloped in weirdness, trendiness, favouritism and worthiness? Yes, it's the Academy Awards!*

BY FINLAY MACDONALD

**S**o what about the piano?! No, not *The Piano*, stupid – the piano. The star of the show, the metaphorical centre of Jane Campion's bush romance and a sure bet for best supporting inanimate object, which hasn't been recognised in the Oskar (as in Schindler) nominations this year. At least Michael Nyman, the composer who made it speak, hasn't. Which means, the other eight nominations aside, we're already entitled to feel a little miffed, right?

Come on, shuck off that cultural cringe. Just because the almighty Academy has cast its all-powerful gaze in plucky little New Zealand's direction, doesn't mean we can't get as exercised, outraged and plain suspicious as Tinseltown normally does at back-slap time. Everyone knows the whole thing is a jack-up by the self-appointed supreme court of the screen (as director Lewis Milestone described the Academy in the 1920s) to reward whoever fits this year's definition of worthy. So stop quivering with gratitude, and enjoy the night for all its arbitrary weirdness, its quixotic trendiness, its blatant favouritism and its grinding worthiness.

Luckily, our one shot at the big time has got this year's X-factor in spades. These are going to be the guaranteed politically correct Oscars. Of the five nominees for Best Picture, four deal with tricky stuff, such as the Holocaust (*Schindler's List*), Irish republicanism (*In the Name of the Father*), physical handicap (*The Piano* – well, Holly Hunter plays a mute) and Nazi sympathy (*The Remains of the Day*). In other categories are films addressing Aids prejudice (*Philadelphia*) and domestic violence (*What's Love Got to Do with It*, although *The Piano* fits this one too).

Man, these look like being the heaviest Oscars for some time. In the Best Picture category, only *The Fugitive* qualifies as plain ol' entertainment, and even that looks like a token lightweight in this horribly worthy company. No, *The Piano* is definitely gloomy, serious and successful enough to pick up a prize.

Could this have something to do with the strangely coincidental (or is it?) fact that three of the principal creative forces behind *The Piano* – writer-director Jane Campion, producer Jan Chapman and costume design-  
**Anna Paquin: "I just want to be nominated."**

er Janet Patterson – have names beginning with the letters J, A and N, and all have completed courses in that New Age funfest of self-discovery, the Forum? Who knows, but watch out for deep and meaningful acceptance speeches, should it come to that.

Also, look out for our *Piano* player in the Cinematography category, Stuart Dryburgh. As the co-owner of Auckland's most culturally significant coffee lounge, SPQR on Ponsonby Rd, he should at last be able to walk with pride among the *Shortland Street* celebrities who regularly cram his tables.

Okay, so who's in with a big chance? Tom Hanks looks like a cert for Best Actor; giving the Oscar to a likeable star playing a gay man dying of Aids will finally lend some credibility to those little red ribbons everyone wears to these events. Fun activity #1: count the number of stars not wearing a ribbon.

Best Picture, of course, is Spielberg's *Schindler's List*. It not only meets the criteria, but Spielberg himself is a Jew. Since he has been denied the director's Oscar in the past, it would probably set off another wave of LA riots if the Academy, in its wisdom, still found the boy wonder wanting. I mean, what more could he do – create peace in the Middle East?

But, you know, strange things happen on the night. Take Martin Scorsese, three times nominated for Best Director, he has never won, proving that there is more to being the Best Director than being the best director. In 1980, for instance, he lost out with his brilliant and brutal boxing film *Raging Bull* to first-time director Robert Redford with *Ordinary People*, which contains absolutely no punching whatsoever.

Pondering the mysterious X-factor that so obviously influences the choices, *Film Threat* magazine concluded: "Could it be that Scorsese doesn't make sentimental message films that can be embraced by special-interest groups capable of successfully lobbying the Academy voters? The math seems to work." This time, the math is on Spielberg's side: Spielberg + Holocaust + no previous Oscar = no contest.

Scorsese isn't up for Best Director this year, but his *The Age of Innocence* pops up in the Best Supporting Actress category, where Winona "forever" Ryder is up against our very own Anna Paquin, who at 11 is the youngest nominee since Tatum O'Neal (10) won it for 1973's *Paper Moon*. More interesting is the fact that Holly Hunter and Emma Thompson appear in both the Best and Best Supporting Actress categories. Of the two, Thompson has the better chance of winning the double, since Hunter actually speaks in *The Firm*.

Whatever. It'll be a fun night this year, not without its surprises. Alas, these could include *The Piano* dipping out on all the big categories. Hey ho, that's life ... well, it isn't actually. It's the movies. ■

*Ready or not, it's*

**THE 66TH ANNUAL ACADEMY AWARDS -  
LIVE, TV2, Tuesday, 2.00pm**



# SELLING THE PIANO

*Jane Campion  
made the film, but  
the press and  
executives make  
the Oscar winners.*

BY RICHARD  
AUTON



**T**he *Piano* has more than its share of striking images: one thinks of waif-like Anna Paquin as Flora, dashing through the wiry underbelly of New Zealand's native bush in turmoil, angel wings attached – the pretty, undiscovered ingenue. The terrain of the movie haunts ... a land new to Hollywood, with mystical natives and bizarre tattoos adding spice to the erotic tale unfolding on screen. A powerhouse trio of stars. Add Jane Campion, a director celebrated by those who keep guard on the "A" list.

Will all this be enough to win major Oscars for *The Piano*? Artistic merit is only part of the process. More than ever these days, the Academy Awards are a triumph of lobbying and promotion. The Oscars are chosen by the Academy of Motion Picture Arts and

Sciences, a body with its headquarters in Beverly Hills. Since membership is by invitation only, the 3400 people who vote tend to reinforce their own rather conservative attitudes towards the cinematic arts.

For months, the members have been wooed with video packages of the contending films, have been invited to a rigorous round of parties and dinners, and bombarded with full-page appeals in the trade newspapers and magazines, all extolling the merits of the products.

The public relations blizzard does not sap the Oscars of all integrity, but it does skew the process. The careers of stars, agents, publicists and even studios themselves can hinge on the outcome of Oscar night ... which explains these costly and often tasteless publicity campaigns that rage around Hollywood for months on end. At the end of the day, can Oscar be bought? Well, as Emanuel Levy concluded in his scholarly history *And the Winner Is...*?, while studios have shamelessly lobbied and politicked and bought nominations over the years, the

Oscar itself is not so easily captured. Case in point: John Wayne's *The Alamo* (1960) had one of the most expensive Oscar campaigns of all time, but still failed to win the Best Picture prize.

For decades, the major studios that employed the members had a stranglehold on the top awards. Since 1984, however, the awards scoop by *Amadeus* (Orion films) and William Hurt's Best Actor triumph a year later in *Kiss of the Spider Woman* (Island Alive films) have shown that it is not impossible for smaller, independent companies to break into the Oscar club. Not impossible, but still extremely difficult.

This year, *The Piano* is being depicted as the arthouse outsider – up against the clout of Steven Spielberg, the most successful director in the history of cinema. This description of *The Piano* is something of an exaggeration. Once *Angel at My Table* was released to resounding critical acclaim, Campion was poised to hit a home run, and was represented by the all-powerful Creative Artists Agency (CAA). Later, she earned the financial backing of the same highly respected production house that had already done business with luminaries such as Robert Altman, Pedro Almodovar and Wim Wenders.

For most of 1993, *The Piano* rode a tide of critical acclaim, and the Cannes Film Festival was where it all began. Enter the *Los Angeles Times* to give Academy members their first glimpse of the film, by splashing a radiant photograph of *The Piano*'s three stars and their director against a holiday background on the front page of the entertainment section, alongside a glowing review. Holly Hunter subsequently won the Best Actress award at Cannes, and the film was a popular choice for Best Picture (which it shared with Chen Kaige's *Farewell My Concubine*). The snare was set. Miramax Films came on the scene.

Over the last two years, Miramax has gained a lot of clout and grudging respect in the film industry. Based in New York, the company is spearheaded by two extremely keen men, the brothers Weinstein. Last year, Miramax scored a major coup with *The Crying Game* and ran the butt off it. They were poised to lock onto the next art-house product with



COMPLETE OSCAR GUIDE



mainstream appeal, and take it all the way.

When asked about the key to *The Piano's* marketing campaign, David Dinerstein of Miramax ritually sang the praises of the movie itself – “a truly great film”. They gave it a striking poster – a stark, sensual close-up of Hunter and Harvey Keitel in rich, sepia tones. “We wanted to convey the passion, as well as a feeling of triumph,” Dinerstein said. “That’s how we thought we could best reach the general public.”

The movie opened to overwhelming box office in France, and in its “home country” markets, Australia and New Zealand. It was deliberately held back in the United States to avoid the crush of the summer blockbusters, and to time its release closer to the awards season. As with *Howards End* and *The Crying Game* before it, the critics quickly made *The Piano* the one art film of the year that the wider public had to see. Vincent Canby of the *New York Times* dubbed it “one of the most enchanting love stories to be seen on screen in years” and business began briskly at the box office. True, not all the critics were enchanted: Stanley Kauffman of the *New Republic* (“an overwrought, hollowly symbolic glob of glutinous nonsense”) begged to differ, but even the notion that this was a controversial arthouse film did no harm to *The Piano's* momentum.

There was always only one other Oscar rival: Steven Spielberg’s *Schindler’s List*. More than just a movie, this hefty Holocaust epic in black and white became a cause, a film that whole societies were urged to see, for their own good. Universal Pictures released it at year’s end, just in time to qualify for Oscar nominations. Oscar, it seems, may now be smiling Spielberg’s way at last.

Spielberg has had some help. Mean-spirited *New York Post* critic Michael Medved claimed that the New York Film Critics Circle, who voted Campion their Best Director prize, had done so only because she is a woman, and had just lost her baby. Georgia Brown, one of the few women on the panel, did not vote for Campion and responded: “I never considered that in not voting for Campion I was failing to vote for a woman, much less for a bereaved mother ... and, anyway, what about all those Jews who voted for Spielberg?”

Back in LA, Miramax continued to beat the promotional drum. The *Los Angeles Times* published an excerpt from Jane Campion’s book of the film (published by Miramax Books) in its prestigious Sunday Calendar section. Readers could peek into Ada’s early life in Scotland and learn how she became mute ... Anna Paquin flew into town to shoot a commercial, right before the Academy nomination ballots went out. She was granted a lavish front-page spread in

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the entertainment section – large charming photograph included. “I just want to be nominated,” she said, irresistibly. Because of this one movie, New Zealand has been mentioned more often in Los Angeles’ one major newspaper in the last few months, than in the last decade.

When the nominations were announced, the favourite was clear. *Variety's* headline read: “JOINING SCHINDLER’S LIST IN THE BEST PICTURE CATEGORY WERE...” Campion became the second woman in history to be nominated for Best Director, the first since Lina Wertmüller and *Seven Beauties* in 1976. Anna Paquin was rewarded. Campion was careful and politically correct to observe that seven out of the eight nominations for her film were for women. Spielberg could lay claim to 15 nominations, including three for *Jurassic Park*. Early this month, the main contenders hit the promotional home stretch. Readers of the *Hollywood Reporter* were confronted with an ad spread of seven expensive pages in praise of *The Piano* – Holly on Jane, Jane on Holly. It was certainly attention-grabbing. What a shame it appeared the same week that *Schindler’s List* opened in Germany.

So much for the preliminaries. Oscar-night obsessives will be fixated, as always, with the trappings. Such as the clothes. Will there be anything to top Cher’s black leather and feather outfit of 1985? Whoopi will be hosting this year in place of Billy Crystal, and Bruce (Springsteen), Janet (Jackson) and Dolly (Parton) will perform their nominated songs. Jane and Anna will be media darlings too, and *Entertainment Tonight* may well be asking Paquin to spend those so intimate, so exciting two hours before the ceremony with them, for the world to share.

And what about the waka? Would *The Piano's* second-best supporting inanimate object reach Los Angeles in time to add its bit to the promotional blitz? Dinerstein chose to be coy: “I have no comment because there’s a certain surprise element to it.” Later, lack of funds for freight sank the waka plan.

The likely outcome? Tipsters expect *The Piano* to take at least two awards, with Anna Paquin – beset by Winona Ryder in *The Age of Innocence* and Rosie Perez in *Fearless* – having a genuine chance. As always, however, it is only when the envelopes are opened on the big night that the hopes and dreams of publicists – oh, and of the stars – come true at last.

## TOM HANKS, NOMINEE

*Walking the public relations tightrope, Tom Hanks approaches the Academy Awards.*

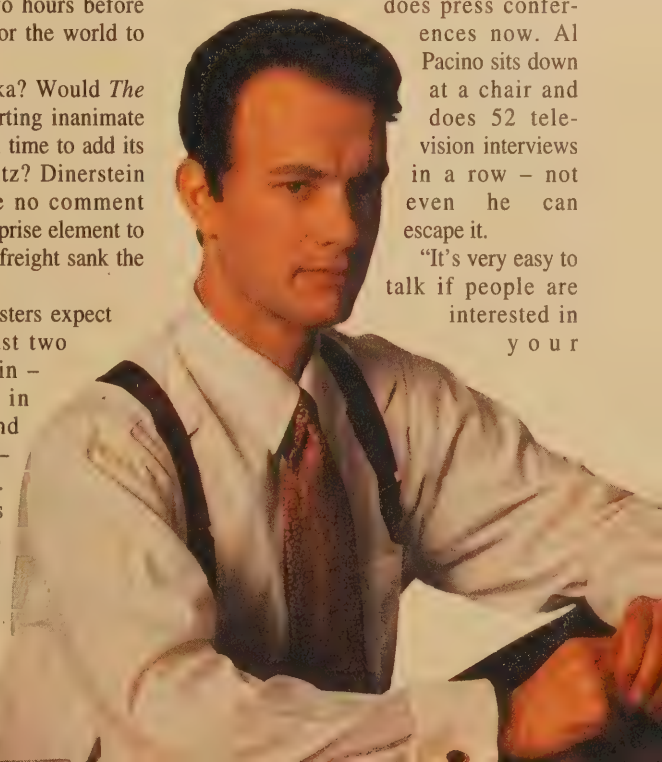
BY HELEN BARLOW

**I**f Tom Hanks fails to win the Best Actor Oscar for his role in *Philadelphia*, he should get a consolation prize for his ability to impress journalists. Hanks, a self-effacing, bubbly 37-year-old, worked the Berlin Festival crowd brilliantly. Always ready with a witty comment – which he somehow wove into a salient point about his experience working on Hollywood’s first big-budget film about Aids – Hanks was ready to answer all questions, without hesitation. And his comments seemed fresh.

In a less formal setting, I ask if he has considered politics. He laughs loudly. “It’s funny, because you have to go out and sell movies like you’re a politician. It used to be that you aspired to the day when you didn’t have to do press junkets any more, but now it’s absolutely required. Robert De Niro

does press conferences now. Al Pacino sits down at a chair and does 52 television interviews in a row – not even he can escape it.

“It’s very easy to talk if people are interested in your





movie. But *Philadelphia* fosters a lot of conversation that goes beyond the movie."

For Hanks, the biggest risk in taking on the part of Andrew Beckett was not that he would play a homosexual – he says he "probably suffered a greater stigma" for killing Hooch the dog at the end of *Turner and Hooch* – but that the \$US25 million film might be a box-office failure.

"Here we are, a decade into a crisis, and the story is a very tragic one: that, if you get Aids, you get sick and then eventually you die. But that's not enough of a story to compete in the marketplace with films like *Wayne's World*, *Mrs Doubtfire* and *Free Willy*. In order to get people to come into the cinema, the Aids story had to be cracked so that the emotional investment of the audience would hang on some other structure. So there's a courtroom drama in our story, and there's the story of Beckett's relationship with Joe Miller [a homophobic lawyer played by Denzel Washington], which I think can make the audience who already know how they feel about Aids and homosexuality – whether they like it or hate it – want to see how the movie ends."

In preparing for the role of an up-and-coming lawyer who is sacked from a prestigious law firm because he has Aids, Hanks had discussions with gay men who have been battling Aids on a political front. "They were all most patient in their willingness to answer questions that were sometimes blatantly stupid, but other times much more personal than I probably had a right to ask," he says.

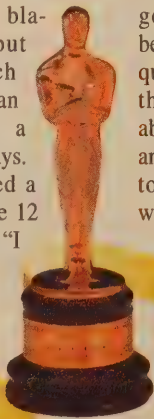
Hanks followed a special diet to lose 12 kilos for the role. "I

would go home and take a shower and my ribs would be sticking through my skin."

Hanks, having already won the Berlin Festival's award for Best Actor, as well as a Hollywood Golden Globe, moans when asked to talk about his Oscar nomination. "I'm just hoping that I don't do something stupid on the night, so that it haunts me for the rest of my career."

Hanks says Beckett is much like his previous characters, where he essentially played guys like himself. "The only difference is that Andrew Beckett is gay and dying of Aids ... The media have said this is the first movie that deals with this subject, and asked: 'Isn't this a bold step? How are they going to pull this off? Why are they even trying in the first place?' So you end up having to walk some bizarre public relations tightrope, saying it's not what you think it is, it's not just gay gay gay. It's something else ... We've touched upon something that is a political issue and a sociological issue and a sexual issue. But, more than anything else, it's an emotional issue ... it's a credit to what cinema can be."

Since it was released in the US, the film has been the subject of a huge debate, and will doubtless be widely discussed as it goes to cinemas around the world. Hanks describes the US reaction. "About a third of the people think that we have just done a truly wonderful thing without question. A third of the people think that we've done a pretty good job but it could have been better – that we weren't quite radical enough. And a third of the people have absolutely loathed our movie and have gone to great lengths to say just how politically wrong it is, how timid it is."



## OSCAR'S LIST

*Match wits with the Academy mandarins and make your Oscar picks, category by category.*

### Best picture

- ☐ *The Fugitive* (Arnold Kopelson, Producer)
- ☐ *In the Name of the Father* (Jim Sheridan, Producer)
- ☐ *The Piano* (Jan Chapman, Producer)
- ☐ *The Remains of the Day* (Mike Nichols, John Calley and Ismail Merchant, Producers)
- ☐ *Schindler's List* (Steven Spielberg, Gerald R Molen and Branko Lustig, Producers)

of Fire)

- ☐ *Pete Postlethwaite* (In the Name of the Father)

### Best supporting actress

- ☐ *Holly Hunter* (The Firm)
- ☐ *Anna Paquin* (The Piano)
- ☐ *Rosie Perez* (Fearless)
- ☐ *Winona Ryder* (The Age of Innocence)
- ☐ *Emma Thompson* (In the Name of the Father)

### Best actor

- ☐ *Daniel Day-Lewis* (In the Name of the Father)
- ☐ *Laurence Fishburne* (What's Love Got to Do with It)
- ☐ *Tom Hanks* (Philadelphia)
- ☐ *Anthony Hopkins* (The Remains of the Day)
- ☐ *Liam Neeson* (Schindler's List)

### Best director

- ☐ *Jim Sheridan* (In the Name of the Father)
- ☐ *Jane Campion* (The Piano)
- ☐ *James Ivory* (The Remains of the Day)
- ☐ *Steven Spielberg* (Schindler's List)
- ☐ *Robert Altman* (Short Cuts)

### Best actress

- ☐ *Angela Bassett* (What's Love Got to Do with It)
- ☐ *Stockard Channing* (Six Degrees of Separation)
- ☐ *Holly Hunter* (The Piano)
- ☐ *Emma Thompson* (The Remains of the Day)
- ☐ *Debra Winger* (Shadowlands)

### Best art direction

- ☐ *Addams Family Values* (Art Direction, Ken Adam; Set Decoration, Marvin March)
- ☐ *The Age of Innocence* (Art Direction, Dante Ferretti; Set Decoration, Robert J Franco)
- ☐ *Orlando* (Art Direction, Ben Van Os and Jan Roeles)
- ☐ *The Remains of the Day* (Art Direction, Luciana Arrighi; Set Decoration, Ian Whittaker)
- ☐ *Schindler's List* (Art Direction, Allan Starski; Set Decoration, Ewa Braun)

### Best supporting actor

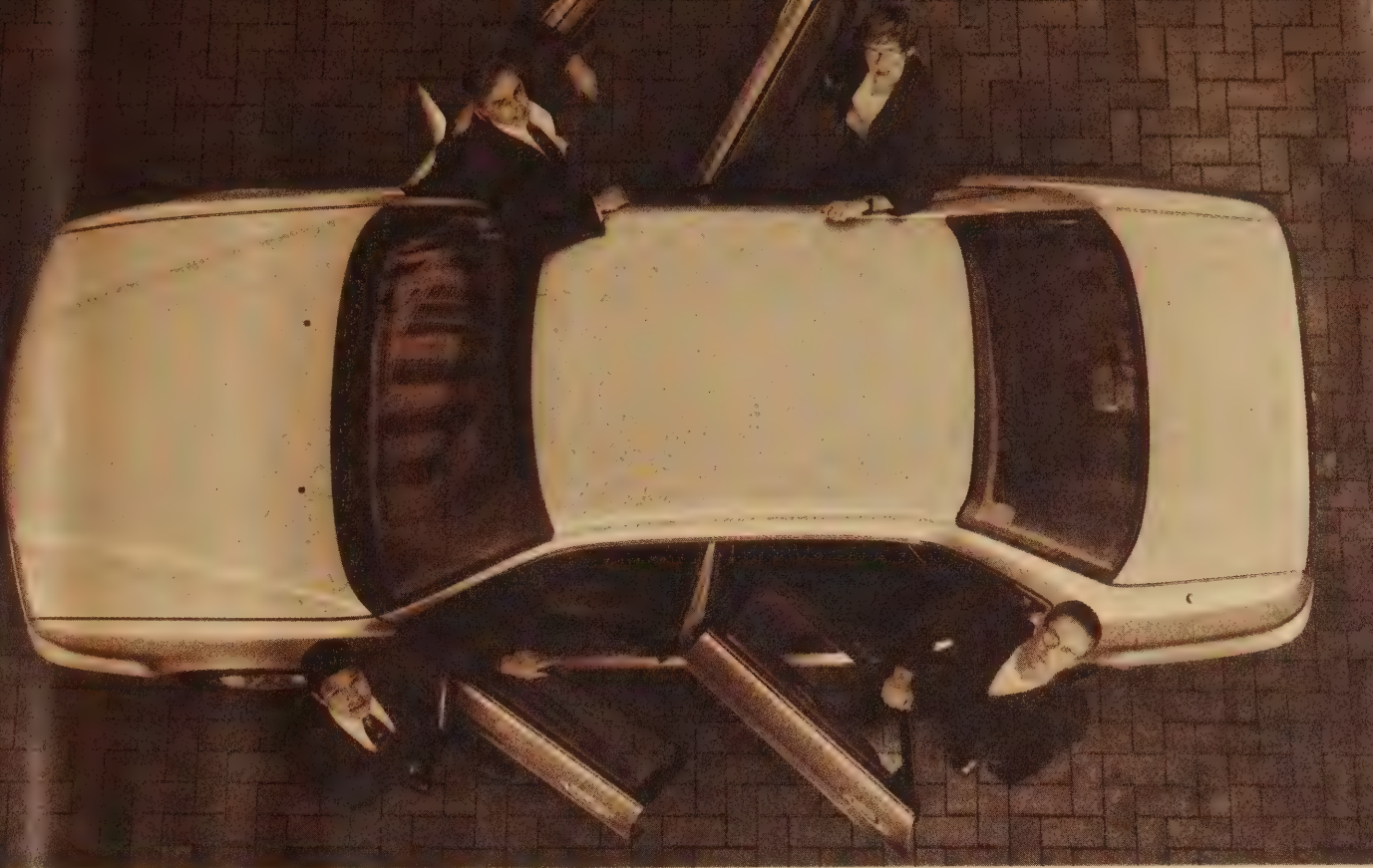
- ☐ *Leonardo DiCaprio* (What's Eating Gilbert Grape)
- ☐ *Ralph Fiennes* (Schindler's List)
- ☐ *Tommy Lee Jones* (The Fugitive)
- ☐ *John Malkovich* (In the Line

### Best cinematography

- ☐ *Farewell My Concubine*

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# Witness the thinking driver's big car.

## *The Company Director*

It's understated, and I like that. It doesn't have the macho touches of some big cars which make you look as though you're trapped in late adolescence...

I'd say the V3000 is close to ideal for senior management: *a refined big car*... just the right combination of size and power (and in the era of speed cameras, who needs more than an injected 3 litre V6?).

And as you go up the range of models it has the sophistications you look for at each level: right up to keyless entry, electronic suspension, ABS braking and so on.

It's an *extremely safe car*...and Mitsubishi have a reputation for that...And of course, it must be seen to be excellent value for money spent. Which it is, absolutely.

## *The Television Producer*

I'd driven 'sporting' cars for years... ranging from a Mini Cooper 'S' through to a 240Z to a Lancia HPE... and I didn't want to lose that performance edge when I moved up to a big sedan.

On that score the V3000 didn't disappoint. That V6 is a honey of an engine: very smooth, and you feel there's always power on tap for when you might need it.

Judging by the handling they've also got the power-to-weight ratio just right... To drive, it feels like a big car (big inside, big on comfort and luxury touches). But it's not a brute. You always feel *in control*.

## *The Exporter*

Image is important in my marketplace. That means looking successful, but not brash. So buying an upmarket big car (which we did need because we have to 'meet and greet' a lot of out-of-town clients), I didn't want it to scream 'power trip'...I wanted it to say 'good business sense' and 'good taste'.

I also like the solid feel of the V3000 – you can believe it's the safe car they say it is – and it is very easy to drive and park for a car of its size. '*Refined*' would be a fair description.

## *The Architect*

Analysing costs and options is second nature in my business. So putting my analyst's hat on, I summed up my big car possibilities like this...

*Camry*: nice cars, but mostly way overpriced for what I wanted compared with the V3000.

I saw the *Commodore* and *Maxima* as quite good value, but to me they didn't look or feel as sophisticated as the Mitsubishi.

Likewise the *Falcons*, which also felt a bit 'over-sized' for my taste.

All considered, I'd argue there's a kind of *quiet authority* about the V3000 that the others just don't measure up to.

# V3000



**V3000 sedans:** Executive \$35,800, automatic \$36,990... Super Saloon auto \$42,100... SEI auto \$49,900.

**V3000 wagons:** Executive \$37,600, auto \$38,800... Elite auto \$43,900. (Recommended Retail Prices as at 20/1/94).





(Gu Changwei)

- ☐ The Fugitive (Michael Chapman)
- ☐ The Piano (Stuart Dryburgh)
- ☐ Schindler's List (James Kaminski)
- ☐ Searching for Bobby Fischer (Conrad L Hall)

### Best editing

- ☐ The Fugitive (Dennis Virkler, David Finfer, Dean Goodhill, Don Brochu, Richard Nord and Dov Hoenig)
- ☐ In the Line of Fire (Anne V Coates)
- ☐ In the Name of the Father (Gerry Hambling)
- ☐ The Piano (Veronika Jenet)
- ☐ Schindler's List (Michael Kahn)

### Best foreign language film

- ☐ Belle Epoque (Spain)
- ☐ Farewell My Concubine (Hong Kong)
- ☐ Hedd Wyn (United Kingdom)
- ☐ The Scent of Green Papaya (Vietnam)
- ☐ The Wedding Banquet (Taiwan)

### Best animated short film

- ☐ Blindscape (Stephen Palmer)
- ☐ The Mighty River (Frederic Back and Hubert Tison)
- ☐ Small Talk (Bob Godfrey and Kevin Baldwin)
- ☐ The Village (Mark Baker)
- ☐ The Wrong Trousers (Nicholas Park)

### Best live action short film

- ☐ Black Rider (Pepe Danquart)
- ☐ Down on the Waterfront (Stacy Title and Jonathan Penner)

- ☐ The Dutch Master (Susan Seidelman and Jonathan Brett)
- ☐ Partners (Peter Weller and Jana Sue Mernel)
- ☐ The Screw (Didier Flamand)

### Best screenplay written directly for the screen

- ☐ Dave, by Gary Ross
- ☐ In the Line of Fire, by Jeff Maguire
- ☐ Philadelphia, by Ron Nyswaner
- ☐ The Piano, by Jane Campion
- ☐ Sleepless in Seattle, screenplay by Nora Ephron, David S Ward and Jeff Arch; story by Jeff Arch

### Best screenplay based on material previously produced or published

- ☐ The Age of Innocence, by Jay Cocks and Martin Scorsese
- ☐ In the Name of the Father, by Terry George and Jim Sheridan
- ☐ The Remains of the Day, by Ruth Praver Jhabvala
- ☐ Schindler's List, by Steven Zaillian
- ☐ Shadowlands, by William Nicholson

### Best sound

- ☐ Cliffhanger (Michael Minkler, Bob Beemer and Tim Cooney)
- ☐ The Fugitive (Donald O Mitchell, Michael Herbick, Frank A Montano and Scott D Smith)
- ☐ Geronimo: An American Legend (Chris Carpenter, D M Hemphill, Bill W Benton and Lee Orloff)
- ☐ Jurassic Park (Gary Summers, Gary Rydstrom, Shawn Murphy and Ron Judkins)

- ☐ Schindler's List (Andy Nelson, Steve Pederson, Scott Millan and Ron Judkins)

### Best sound editing

- ☐ Cliffhanger (Wylie Statesman and Gregg Baxter)
- ☐ The Fugitive (John Leveque and Bruce Stambler)
- ☐ Jurassic Park (Gary Rydstrom and Richard Hymns)

### Best visual effects

- ☐ Cliffhanger (Neil Krepela, John Richardson, John Bruno and Pamela Easley)
- ☐ Jurassic Park (Dennis Muren, Stan Winston, Phil Tippet and Michael Lantieri)
- ☐ The Nightmare Before Christmas (Pete Kozchik, Eric Leighton, Ariel Velasco Shaw and Gordon Baker)

### Best costume design

- ☐ The Age of Innocence (Gabriella Pescucci)
- ☐ Orlando (Sandy Powell)
- ☐ The Piano (Janet Patterson)
- ☐ The Remains of the Day (Jenny Beaven and John Bright)
- ☐ Schindler's List (Anna Biedrzycka-Sheppard)

### Best documentary feature

- ☐ The Broadcast Tapes of Dr Peter (David Paperny and Arthur Ginsberg)
- ☐ Children of Fate (Adam Friedson and Andrew Young)
- ☐ For Better or for Worse (David Collier and Betsy Thompson)
- ☐ I Am a Promise; The Children of Stanton Elementary School (Susan Raymond and Alan Raymond)
- ☐ The War Room (D A Pennebaker and Chris Hegedus)

### Best documentary short

- ☐ Blood Ties: the Life and Work of Sally Mann (Steven Cantor and Peter Spirer)
- ☐ Chicks in White Satin (Elaine Holliman and Jason Schneider)
- ☐ Defending Our Lives (Margaret Lazarus and Renner Wunderlich)

### Best makeup

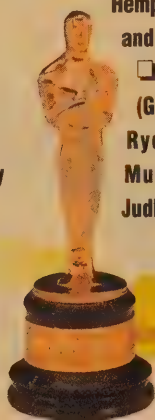
- ☐ Mrs Doubtfire (Greg Cannom, Ve Neill and Yolanda Toussieng)
- ☐ Philadelphia (Carl Fullerton and Alan D'Angerio)
- ☐ Schindler's List (Christina Smith, Matthew Mungle and Judith A Cory)

### Best musical score

- ☐ The Age of Innocence (Elmer Bernstein)
- ☐ The Firm (Dave Grusin)
- ☐ The Fugitive (James Newton Howard)
- ☐ The Remains of the Day (Richard Robbins)
- ☐ Schindler's List (John Williams)

### Best achievement in music (original song)

- ☐ "Again" from Poetic Justice (Music and Lyric by Janet Jackson, James Harris III and Terry Lewis)
- ☐ "The Day I Fall in Love" from Beethoven's 2nd (Music and Lyric by Carole Bayer Sager, James Ingram and Cliff Magness)
- ☐ "Philadelphia" from Philadelphia (Music and Lyric by Neil Young)
- ☐ "Streets of Philadelphia" from Philadelphia (Music and Lyric by Bruce Springsteen)
- ☐ "A Wink and a Smile" from Sleepless in Seattle (Music by Marc Shaiman/Lyric by Ramsay McLean)



COMPLETE OSCAR GUIDE



**8 ACADEMY AWARD NOMINATIONS**  
including:  
**BEST PICTURE • BEST DIRECTOR**  
**BEST ACTOR - ANTHONY HOPKINS • BEST ACTRESS - EMMA THOMPSON**

Academy Award Winners  
**ANTHONY HOPKINS** **EMMA THOMPSON**

From the Creators of "Howards End"

THE  
**REMAINS  
OF THE DAY**

A Film by JAMES IVORY

COLUMBIA PICTURES Presents

A MIKE NICHOLS JOHN CALLEY/MERCHANT IVORY PRODUCTION

ANTHONY HOPKINS • EMMA THOMPSON • JAMES FOX and CHRISTOPHER REEVE in "THE REMAINS OF THE DAY"

Production designed by KAZUYO SHIGURO Also Starring PETER VAUGHAN • HUGH GRANT • MICHAEL LONSDALE • TIM PIGOTT SMITH

Produced by Karel LUCIANA ARRIGHI Costume Designer JENNY HEAVAN • JOHN BRIGHT Editor ANDREW MARCUS Associate Producer DONALD ROSENFELD

Music by RICHARD ROBBINS Character Designer TONY PIERCE ROBERTS Executive Producer PAUL BRADLEY Screenplay by RUTH PRAYER HARVALA

Produced by MIKE NICHOLS • JOHN CALLEY • JSMALL/MERCHANT Directed by JAMES IVORY



**AT SELECTED CINEMAS NATIONWIDE FROM MARCH 18TH**





# Caught in the Act

*Fired by a phoenixing Roger Douglas, a new political movement gets ready to fly. But will voters come to the party?*

BY ANTHONY HUBBARD

**C**raig Heatley is a tycoon who cares. Why, he asks, should his son be able to go to a private school when most other youngsters can't? It's not fair. Why should thousands of people languish on hospital waiting-lists when the Heatley family can go straight into a carpeted ward at Southern Cross? It's not right. Why should so many face a penurious old age when Heatley will grow his wrinkles in comfort? Something must be done.

Heatley – co-founder of New Zealand's Sky Television and one of the highest-flying entrepreneurs of the past decade – is trying to do something. In particular, he is the main bankroller for the Association of Consumers and Taxpayers (Act), the new political group built upon the brain of Roger Douglas. Key members of Act are expected to launch a new political party this year. In the meantime, Heatley, Douglas and fellow activist Derek Quigley go out into the factories to spread the word: Let's Get the State off Our Backs. It is a striking paradox in this most paradoxical of political times.

The businessman pads in cream socks over the marble floors of his breathtaking chateau-style mansion in Takapuna. In the two-storey glass-domed entrance hall there is an antique French chandelier and a grand

winding staircase. Outside, the swimming pool reaches to the horizon. The land alone cost \$2 million. *National Business Review's* 1993 Rich List says Heatley is worth \$25 million.

From this stucco extravaganza, this wildly opulent memorial to the power of new money, Heatley launches into the desert of industrial South Auckland to preach revolution to the workers. And this revolution, according to the usual political code, is of the far right. What do the workers think? A tycoon, a former National cabinet minister, and Douglas come into their factory preaching brotherhood and jam tomorrow: don't they laugh? Jeer? *Who do these people think they are?*

Oh yes, says Heatley, whose relaxed Kiwi-bloke manner never deserts him, of course he has been asked that kind of question. "I just stand up and say, 'No, you're quite right, I'm not one of the 62,000 on a waiting list, my family isn't one of those 62,000, God willing I won't be. And I'm not going to be in a position where my kids are going to be stuck in a state secondary school ... But I think that gives the message a bit more credibility, because I'm actually gaining nothing. I'm not doing it for me.'"

The policies of Act are designed especially to help the poor, and that's why Act's leaders are taking them into the factories. If the poor won't buy them, who will? At the same time, Heatley admits, the poor "possibly could also be the most antagonistic towards us. The response has been amazingly positive."

He had a discussion about schools with a Samoan woman from South Auckland. "I said, 'Would you like to send your children to a private school such as King's?' And oh, she was very emotional, she said, 'I would love to, I'd strive for it, but we just could never afford it.' Well, *why* can't she afford to?"

After all, says Heatley, the state spends "as near as dammit" the same amount of money on each child at Otara College as it does on those at Christ's College. "Where are the children going to get a better





Craig T. Nelson: "I've never forgotten what  
it's like to be poor."



education? We know the answer to that." The trouble is, the state system is not geared to the consumer. Under Douglas's system, the consumer becomes king.

Competition will force the schools to smarten up. "Remember when Ansett came in? We suddenly got airbridges, we suddenly got discounts on off-peak times, we suddenly got meals, we suddenly got a better service. Well, education's no different."

**H**eatley read Roger Douglas's book *Unfinished Business* last year, "and it just sort of turned a light on for me". He'll be 40 soon, he explains, and "it's time to give something back. You reach a point in your life, you say, 'Look, we're all mortal, we don't live forever.' I've been fortunate, I've worked hard, but I've been fortunate. I've certainly been involved with some charities before, but this is something which I see as a kind of all-embracing charity, if you like."

Being a parent – he and his wife Katherine have two young children – also helped focus his mind. Heatley is strong on family values. He gives the impression, in fact, of the man with just about everything: tall and dark, handsome and blue-eyed, with a golden family and a palace to boot. What he lacks is an easy mind. So many others with so much less than the Heatleys!

A former member of the National party, Heatley has never been actively involved in politics. "But I've got a social conscience; I do want to see a better New Zealand and I just think what Roger's talking about makes a lot of sense. That's why I get a bit annoyed when I find Act being painted as right-wing and that sort of thing. That paints a picture which is quite wrong."

The old labels don't stick. "If one defines left-wing as being people who are most concerned about those in society who need help," he says, "then I think we're left-wing." Heatley says he knows what it is to be poor. "I grew up in a very poor family in Upper Hutt. I went to a state school, never had any money. I've made money since I left university, but I've never forgotten what it's like to be poor ...

"My mother, who lives on a pension, she knows what it's like to have no money. She's never had any money. My sister's husband, they've got three children, she lives in Upper Hutt, her husband works and

doesn't earn a lot of money. She has to work part-time as a teacher, otherwise they wouldn't survive, they couldn't pay the mortgage and all the rest of it. So I know what it's like."

On the other hand, he says, he now has the luxury of being able to give a good deal of time to the cause. He is also prepared to spend a "substantial amount of money" to get the ball rolling. When a wealthy man reaches for his wallet, can you doubt his sincerity?

And this is some wallet. The schoolboy Heatley played the sharemarket with money earned from his paper round. As a young man he set up mini-golf courses in Taupo and Tamaki, and then Rainbows End fun park in Manukau City. The Rainbow Corporation investment company, launched in 1984, was big enough and rich enough by 1987 to cause trouble for Brierley. In that year, *Personal Investor* listed Heatley's fortune as \$60 million. Brierley took over the company just before the crash.

Heatley soon quit Brierley to set up Sky with partner Terry Jarvis. Once known as one of the country's most secretive businessmen, Heatley the political activist is now bursting to talk. This may sound corny, he says, but there's a parallel between the launch of pay television and the advent of Act. The doubters told him Sky would never work, and the critics said Act would never fly either. Heatley has proved them wrong once, and he intends to do it again.

So what is this new creed that prompts millionaires to devote themselves to good

works? Roger Douglas, international business consultant and fierce defender of the poor, explains some of the finer points in the Koru Club at Wellington Airport. "In a way," he says, smoothing his tie over an elegant Yves Saint Laurent shirt, "you could say our goals are socialist. Universal education for everyone. Health for everyone. Security in retirement at a higher level than the current level."

In Douglas's welfare state, you get more welfare but much less state. Health, education and social security are left to the market. But the state ensures that everyone has enough money to buy the services they need. At the heart of Douglas's proposals is a generous-sounding guaranteed minimum family income.

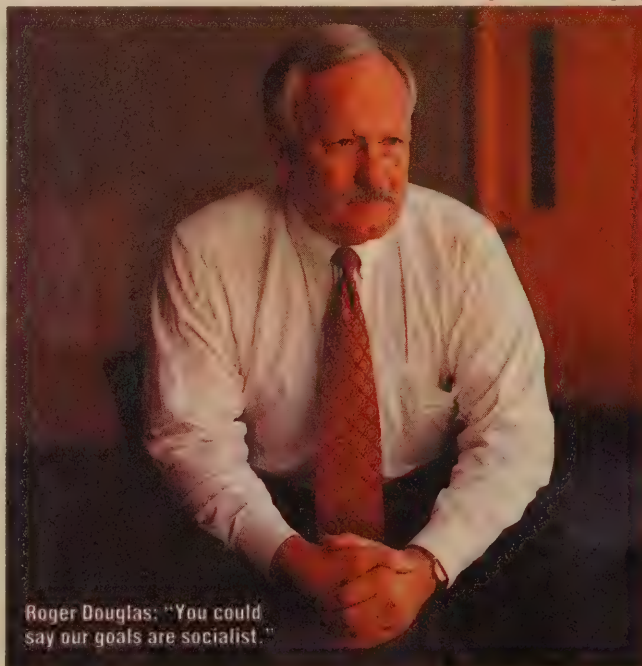
A working family of two adults and one school-age child, for example, will pay no income tax at all on income up to \$32,000. But they have to use this tax-free income to buy education and health and accident insurance, and save for their super. Families earning less than this will receive an education voucher – money from the state – to pay for schooling. There would be no benefit cuts under Douglas. Instead, the new benefit would be set at the present before-tax level, and seven percent deducted from it to pay for health insurance and superannuation.

Act is big on "choice" and "freedom". But, under Douglas's scheme, everyone will be compelled by law to take out insurance; and it seems that the insurance companies will be forced to accept all-comers. A case of a prophet who will force us to be free?

"Well, you've got compulsion now, because taxes are compulsory," replies Douglas.

The market alone, he says, will not provide for those who fail to buy insurance and save for their old age. The non-savers would be free – to starve. Douglas refuses to join the raw-meat-eaters of the right who would fight for that kind of liberty. "I'm not going to do that." Quigley also dislikes jungle-style welfare. "That's not what I'm about and I don't think it's what New Zealand is about."

Under Douglas's scheme, a working family always receives between \$50 and \$80 more than a family on the benefit. This is of crucial importance to the politician. Many households, he says, would be better off on the benefit with a little part-time work. In 1987, he outlined the problem to his colleagues in the Labour cabinet. "Nearly 40 per-



**In Douglas's welfare state, you get more welfare but much less state.**



cent of fulltime wage and salary households," he said then, "earn less than the grossed-up equivalent of the benefit paid to a household with two adults and a child plus \$60 earnings per week."

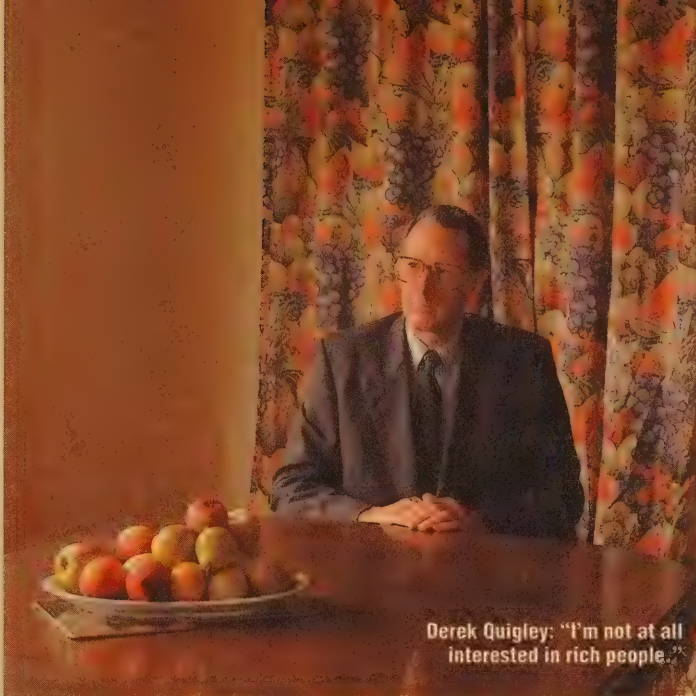
Since then, he says, the 40 percent figure will have eased a little because of National's benefit cuts. But not much. Douglas feels passionately about the damage this is doing both to the economy and the wider society. Thousands of decent New Zealanders, he says, his familiar rasping bass breaking abruptly into squeaky tenor, are caught in poverty.

"We are locking people into a dependency trap," he croaks, staring and angry, "and to me, that is the worst thing you can do to another human being." Douglas is now riding a gathering wave of indignation. The scheme he is outlining is the scheme that Prime Minister David Lange publicly torpedoed in early 1988, sparking off a battle with his finance minister that did for both politicians and later the Labour government.

Look, he says, stabbing his finger at the sheaves of tables and tabulations, take the case of this low-income worker. Under his 1987 scheme, "they would have got \$126 extra in the hand. Now that's what Lange bloody well took off him." And, he adds, the likes of Michael Cullen, then social welfare minister. He throws the sheet of paper onto the table in a gesture of disgust.

**N**ow Douglas is relaunching the scheme and promising that it will bring extraordinary riches. Most of the billions that the state now spends on welfare move off the budget. The state sells off the schools, the hospitals, and billions of dollars of other assets that wimpish governments have still failed to auction. Beneficiaries crowd into the workforce, no longer stuck fast in the jaws of the poverty trap. The deficit plummets. This allows the government to reduce and finally eliminate income tax. The life-bringing breath of competition revives our slack and sluggish schools, our sclerotic and decaying hospitals. Striving to woo the consumer, our free-enterprise social providers cut prices and increase the quality and range of their services.

This is a dream of society that has undeniable force and appeal. At his best, Douglas expounds it with passion and



## Heatley, Douglas and Quigley go out into the factories to spread the word.

eloquence, if not always with clarity. *Unfinished Business* is a remarkable work. Part-Bible and part-budget, it offers a vision and a balance sheet. There are pages of tables detailing the Douglas government's accounts out to the year 2020. Between 1995 and the end-time, for instance, there is only one small government deficit: it occurs in the year 2015.

You have to admire the imaginative sweep and the sheer arithmetical audacity of the thing. Either Douglas is a financial genius or he is a politician who has spent too many lonely nights on his computer.

Which is it?

His critics have always questioned the numbers. Lange and his allies accused Douglas of exaggerating the problems and overstating his promised benefits. In particular, they did not believe that tens of thousands of workers would be better off if they switched to welfare. Cullen, now Labour's finance spokesperson, says Douglas's comparison of working and welfare households fails to compare like with like. The working households include those with less than the two-adults-and-a-child of the welfare household. Smaller households obviously need less income. Cullen says Douglas wrongly assumes that most beneficiary families are earning the extra \$60 allowed before the benefit abates. "The great majority do not." The conclusion: beneficiaries are not as rich, and workers are not as poor, as Douglas claims.

Economist Brian Easton says Douglas's

model is internally inconsistent. It assumes that the economy grows at two percent a year. But two percent growth is not enough to absorb the yearly flood of school-leavers into the workforce, says Easton. How can Douglas claim, then, that the dole queue under his scheme will shrink so dramatically? The result of giving them all jobs would be lower productivity.

Douglas reacts with real irritation to these and other criticisms. His frustration is palpable. In 1987 he was on the brink of a breakthrough. The chance was snatched away from him by woolly-minded tea-drinking types, and *still* they persist in carping. He doesn't accept Cullen's criticisms now any more than he did six years ago. Disagreements over factual matters are, in theory, resolvable by looking at the

evidence. In this case, the two parties look at the same world and see quite different things. They are infuriated by the other's blindness.

As for Easton: "Easton hasn't been correct in any prediction he's made," Douglas says savagely. "... I just think it's nitpicking, what he's talking about." In any case, Douglas says, he thinks growth will be much higher than two percent. He deliberately chose a conservative lower figure.

How would schools fare in the open market? Phil Capper of the PPTA, the secondary school teachers' union, says "choice" means rich schools get richer and poor schools get poorer. There is no "choice" for an Otara parent wanting to bus their kid into a downtown upmarket school: transport costs rule it out. Competition, he says, does not necessarily mean better quality. A recent study of a Detroit voucher system found that students' grades actually fell.

Rubbish, says Douglas. Otara kids need not go to Auckland Grammar; Auckland Grammar will come to them – and to many other families all around New Zealand. "Say the consumer in Invercargill wants an Auckland Grammar-type education," he says. "All they have to do is gather 500 parents together and ring up Auckland Grammar and say, 'Will you please come down and establish the Auckland Grammar Invercargill branch?'" Grammar will come quickly enough, he says. "Schools would become businesses. Have you ever seen a shirt manufacturer refuse to sell a shirt in Otara?"



Capper: "Schools are not like businesses, they are organic wholes. I cannot open an Auckland Grammar School in Porirua because I cannot replicate what it is that makes Auckland Grammar – the networks, the connections between people, the history and the tradition. You can't rebuild an Auckland Grammar, it takes 150 years to grow one."

Douglas: "I've heard that with every other change the government's made. I've heard that the Post Office was different, that every business was different. Three things happened in every case. First, the real price of the product went down – in many cases by as much as 50 percent. Second, the quality of the service went up. And the choice of product would increase. Remember what telephones used to be like?"

Others say the consumers cannot sensibly choose between schools anyway. You cannot judge a school simply by examination passes: they might merely reflect the quality of the intake. A school in Porirua may be adding more educational value to its disad-

vantaged kids than King's College does to its wealthy clientele.

These sorts of arguments infuriate Douglas. "What they're really saying to people in Otara is: 'You are too dumb to make these decisions. We are the only smart people around; we will make those decisions for you.' Well, I just don't believe that, and I think that is a form of intellectual arrogance, which I frankly despise." When speaking on behalf of the poor and the disadvantaged, Douglas rises to a fine rhetorical rage.

**P**olitical scientist Jack Vowles says that an Act party would appeal to only a tiny minority of New Zealanders: about six percent of the electorate support the new and far right. The natural customers of Roger Douglas, according to this argument, are merchant bankers rather than factory workers. Nobody in Act agrees.

Officially, no decision has been taken yet to create the new party. But, as Douglas

says, most of Act's executive support the move. Key players talk about a launch in perhaps six months. This need not be a minority party, a mere junior coalition party for the Nats, says economist and founder member Rodney Hide.

"Why would you start off aiming at only 10 or 20 percent of the vote?" he asks. The new grouping, he says, could become a mass movement that would *replace* a major party. Already, he says, the big parties are starting to splinter. Old loyalties are gone.

Quigley agrees. "The policies of Act have the potential to have very, very, very wide appeal," he says. "Why wouldn't you support an organisation that said one of its basic principles is to involve politicians as little as possible in people's daily lives?"

And here, surely, is a possible explanation for the workers' apparent openness to the idea of tiny government. Everyone, from the factory floor to the boardroom table, has had a gutsful of lying politicians. How can you believe in a benevolent socialist state when *they* would run it?

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Vowles says the ideology of Act appeals to only a small minority, "but ideology is not the only reason people support a potential party". An attractive leader, a clever marketing strategy backed with plenty of money, perhaps a few defections to Act by National MPs – these could all help to widen the vote-catching net.

Money would seem the least of these problems. A charismatic leader might help. Right now, Act's political heavies look like has-beens: Quigley left Parliament in 1984, Douglas in 1990. In a sense, the policy is also old hat: Douglas has been playing the same tune since late 1987. Nobody has accused Quigley or Douglas of stooping to populism and rabble-rousing.

Says Douglas: "Maybe I'm not charismatic. But, on the other hand, Labour got re-elected in 1987 primarily on what I'd done. In December 1987 we were substantially ahead in the polls. In February 1988, after Lange stopped the December 1987 package, we were behind. End of story." In his view, "no one has been an advocate for reasonable economic policies since I left".

Besides, maybe charisma is overrated. Did Jim Bolger win in 1990 because of his charisma? Is Helen Clark charismatic? Still, Act people hint that some big names will join up soon. So far, the score is low.

Douglas cites the recent arrival of former Federated Farmers chief Owen Jennings. But Jennings, a long-time cheerleader for Roger and Ruth, was no surprise.

Predictability may be the party's biggest problem. Act's office is run by Brian Nicolle, a former member of the Backbone Club, the Labour party free-market faction. Nicolle was a key organiser of Peter Shirlcliffe's Campaign for Better Government, the anti-MMP campaign, which had moral support from the Business Roundtable and a pile of hard cash from big business. Jennings was also a key figure.

Douglas's book acknowledges the help of Roundtable ideologues Alan Gibbs and Roger Kerr. Hide works for Gibbs Securities, Gibbs's company. Before Act set up a Queen St office, its telephone number was that of Gibbs Securities. Cynics would ask: isn't it just the same old Treasury Roundtable Monetarist Fat Cat cabal? Recycled new-righters? The rich and the powerful, their tame intellectuals, and the eternal fight to stay on top?

Quigley is aware of this perception and is keen to combat it. "I'm not at all interested in rich people," he says. "They can look after themselves, always have done. That is certainly not my motivation." He comes from a hardworking Canterbury farming

family who struggled to pay for the private schooling he had to have because of health problems. Quigley divides his time between business consultancy, Act, and renovating a splendid \$500,000 home in Devonport. If he was so wealthy, he asks, how come he has to do the painting and the gibbing himself?

One of the enduring memories of the 1980s is that of Finance Minister Roger Douglas hitching a ride in the Brierley corporate jet for a rugby game in Australia. Can Douglas shake the image of the plutocrat? Douglas grows impatient. What matters is the quality of your ideas, not guilt by association. He refuses to conceal his relationship with Gibbs and Kerr. "I just trust the public to be a lot smarter than most of the journalists."

On the other hand, he doesn't care to brag about his achievements for the poor. As MP for Otara, he says, he preferred to get things done rather than seek publicity. How many other MPs managed to get a pre-school alongside every school in the electorate?

Cynics misunderstand the idealism of the comfortably off. There's no reason to doubt the conviction with which the Douglasites set out their stall, the sincerity of their intentions, the passion with which they assure us that their product will bring happiness.

But will the voters buy it? ■

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Not





# just a domestic

*For some women, fleeing home, family, friends, and even the country, is the best available option.*

BY DIANA WICHTEL

*The police suffered, like the rest of the community, from the belief that domestic violence belongs to the family, that every man's home is his castle. Police officers found it difficult to arrest a guy who is playing, maybe, first-class rugby or first-class cricket and has only hit his wife once.*

— Inspector Mike Hill, Project Manager, Police Campaign against Family Violence

**H**anna\* pops her head around the office door. She'd like to go home to get a few things for baby James. "I wouldn't go home," says refuge co-ordinator Marg Dixon. "I think you'd be at risk. I don't want to go through what we went through the other day." But there's all the baby's stuff, still in his drawers at home... "If it needs to happen it needs to happen. But not without the police."

You live and learn, sighs Dixon later. The other day, she and Jenny, the refuge's assistant co-ordinator, picked up Hanna and the baby from the lawyer. She had fled from home with almost nothing. She was sure no one was going to be there, so they drove the van around to her place. Someone was in the house. A relative of the husband. Hanna said he was okay, it would be all right. "Women are usually so sensitive to danger. We trusted it would be okay."

Hanna went in to get her things. Jenny was holding the baby. The guy came over and put his arms out to take the baby. "We told him he couldn't have the baby. He was welcome to kiss it goodbye, but not to hold it. He said, 'I want to hold the baby.'" Dixon told him they were leaving, scooped up Hanna, still without all her stuff, and left. Never again. Still, it could have been a lot worse. What would she have done if he hadn't backed off? "I would have said I was from Social Welfare. That seems to strike fear into their hearts."

*Lisa, my eight-year-old, was really good. I always explained everything to her. If the arguing and hitting started, I'd prefer she just went to her room and shut the door. She could still hear the yelling and stuff, but I was afraid he'd throw something, miss me and hit one of the kids. She'd always take the younger ones with her too – read them stories, coloured in. Not a very good life for kids, I suppose. – Maria*

As you walk up to the shabby, rambling suburban villa, there's little sign of the sort of crises that are a daily fact of life for women and children who are refugees in their own country. Kids play in the yard, mums sun themselves on the step, roll a cigarette, sip a coffee. Quite a few of the women are happy – eager, even – to tell their stories. It's only after you've been there a while that you notice how they tend to keep one eye on the baby and the other on who's coming up the drive.

Watchful and wary. It gets to you, says one of the newer refuge volunteers. "I was at the refuge working in the office one day, just me and the district nurse, when I saw these two big dudes coming up the path. Really big. Tattoos. I said to the nurse, 'Oh shit, we'd better get ready to ring the cops.'" Petrified, the women opened the door. "The guys said, 'We've come for our wives.' Our faces just dropped down to our boots." It turned out they were bringing some money for some gear they had been asked to sell for one of the women at the refuge. In the end, everyone had a laugh.

After a while, you develop instincts. Dixon has a reflex way of stopping mid-sentence



from time to time to check out the hum of the house. Sometimes it's the pitch of a child's cry. The other night, she found Maggie, who had come in the day before, hitting her oldest child. Maggie had been in refuges before, but for the first time she broke down and admitted to a long-term problem with abusing her children. Before she came to the refuge, she had thrown away all the sticks and belts and taken to locking up the oldest child. She didn't want

\*Names have been changed to protect the women concerned





to hit her anymore, but she didn't know what else to do. Last night, she told Dixon, she had shaken the baby.

Maggie is in her early twenties, looks a good 15 years older, and has a life-long history of being abused. She had arrived at the refuge after being continually sexually and physically assaulted by her partner from the day she arrived home from the hospital with her new baby. Where do you begin?

Dixon sends the children off with a local Plunket nurse and spends long hours trying to jack up a meeting with Care and Protection. It's agreed, in a meeting I'm asked not to attend because of Maggie's fragile state, that the baby will go into care for a week, the older children for a month. "It's a mutual agreement between Care and Protection and the mother," Dixon tells me later. "She can phone the children, visit them whenever she wants." This way the children will be safe, she says, and Maggie will get some rest, some counselling and some emotional time out.

When I speak to Dixon a week later, she tells me Maggie is a different woman. But, on this first day, she's in a bad way, barely able to lift her head up. When I pop in to say goodbye, the children are in the office, waiting for Care and Protection to arrive. The baby is asleep in her carseat. One of the older children, a beautiful little girl, sits huddled on the floor and greets any kind approach from adults with *that* look, terrible to see in a child. Wary, watchful. *You function automatically – wash, cook clean. It's survival mode. Trying to be two steps ahead of him. Maybe everything will be all right if everything is just clean, tidy and on time.* – Marg

"You bitch. Can't you do anything right? I'm not a violent person. It's you. See what



you make me do?" The angry face snarls, staring you down until you find yourself backing away. A threatening finger stabs the air uncomfortably close to your face.

Marg Dixon knows how to get a point across. On this occasion, the lesson is that it's not so hard to make someone feel afraid. The dynamics of domestic violence. This is territory she knows from the inside out. She can play the roles with unnerving conviction. Dixon was brought up in a big, Catholic, well-to-do family. The neighbours would probably have been shocked to learn that her father was a violent man behind closed doors. Then later – it's a life pattern she now knows is all too familiar – she found herself in her second marriage with five dependent children and an educated, professional husband who beat her up.

One day something really bad happened. She called the police and walked. She put in some time getting personal counselling to understand herself, she did prison visiting and worked with men on anger-management courses to understand her attackers. Now she's putting in 60-hour weeks for a modest 35-hour pay packet, running an Auckland women's refuge.

A couple of years ago she took part in *Behind Closed Doors*, a television documentary on domestic violence. They asked her to relive for the cameras that last incident that drove her to get help. "Not a problem," she said. "Come with me." But, once she started recalling the scene – "He had my back to the door. I couldn't get out. The children, screaming on the other side of the door, couldn't get in..." – she found herself back in old territory, confused, shaking, getting her words back to front. In the end, everyone in the room was crying. "I was amazed how terrible it was. What was going through my mind was, 'God, I used to live like this.'"

Even talking about it now, she has to fight for hard-won control. No matter how hard you work, you can never entirely leave this stuff behind. Over the years, though, the feelings have changed. She is left now with "an overwhelming sadness for lost opportunities. For me and for my children. All those years it was like living in a drain instead of in the sunlight."

*Before this time I'd had a break from domestic violence for a couple of years. But before that it was every five or six months. Some of the girls here were getting it like every week. Luckily it wasn't that bad for me. I'd go stay at my mother's for a couple of days, let him cool down. But mainly I stayed at home, because my family didn't really want to get involved either, because my mother was frightened of him. Not that he ever did anything to her, but to her it was my problem.* – Maria

Old attitudes die hard. You hear them bleeding through even the most sincere commitment to change. Yes, says Inspector Mike Hill, shifting police attitudes hasn't been easy. To the old guard, it's hard to go in and arrest a guy who may be an outstanding member of the community, who has so much to lose, because of a "domestic".

Mediation was the way it used to be done. Women I talked to who had experienced mediation said it often went something like this: police officer walks the guy around the house a few times till he cools off, tells him he had better behave himself and leaves, often to return again and again and again.

Now the big word is intervention. Police figures for the year to June 1993 show a total of 33,103 violent crimes, up to 80 percent of which involved family violence. The new procedures – removing and charging the offender in what once might have been filed as "just a domestic" – will see those sorts of figures continue to grow.

"Family violence is a learnt behaviour and it can be unlearned," says Hill, but something has to break the cycle. Success in shifting police attitudes has come, in part, with the reframing of the arrest process as a positive action. A pilot intervention scheme



in Hamilton has shown how well it can work. "Ninety-five percent of offenders who have been through the arrest procedure don't reoffend."

Other things have changed for the better too. These days the police and support agencies, such as the refuges, work together. "Two to three years ago," says Hill, "we didn't get on, couldn't sit in the same room together. Now the relationship is very good. We work closely together at national level."

Police have launched their new initiatives on family violence with an enthusiasm that can sometimes make it sound as if they thought up this new approach all by themselves. This must be a little galling for those who have been toiling away at the coalface for years.

Hilary Foged, co-chairwoman of the National Collective of Women's Refuges, is diplomatic. Mainly, there's "a sense of relief that someone else is taking up the cause". The refuge movement has, she says,



often been seen as a radical feminist organisation. "Now we're able to quote a very credible voice in the community." Real police back-up. There is just a trace of irony in her voice when she says, "We're very glad that they are now doing what we've been pushing them to do for the last 20 years."

But, even as it acquires a more mainstream profile, the refugee movement still has its problems. Refugee standards vary. Tanya has transferred from a refugee where, she says, the co-ordinator herself was verbally abusive. "She told me, 'If you don't like it, get out.'" Tanya and another woman did get out and are laying formal complaints about their treatment. Maria has seen a few refugees. This place, she says, is great. Some others were dumps. "In some, it was a matter of staying in the refugee or taking the beatings, and I ended up deciding I'd rather take the beatings."

As for that radical feminist image: the National Collective of Women's Refugees embraces 51 refugees around the country. Others choose, for a variety of reasons, to stand alone. The refugee Dixon runs disaffiliated from the collective some time before she became co-ordinator. There were, Dixon understands, a variety of reasons, including some political differences. She shows me a set of guidelines issued by the collective entitled "Recommendations for Supporting Lesbian Visibility in Refuge". Among the recommendations are: "Advertise homophobia/heterosexism training taking place at refuge", "\$\$ tagged for lesbian initiatives" and "Run women's dances". In Dixon's experience, there aren't many \$\$ going spare for lesbian initiatives, and running women's dances hasn't been a top priority.

Foged agrees that some workers in the area see the collective as hard-line – the policy that no men be involved, for example, or parallel development of Maori people and the emphasis on lesbian issues. And, yes, the collective's code of ethics does come from a feminist perspective. "But at our AGM 200 women get together, with views ranging from the radical to the very conservative." She would like to think that there's enough

flexibility, so that no one should have to disaffiliate for political reasons.

Despite all the problems and ideological differences, when it comes to the crunch – finding a place for a woman when space is tight or one safe house isn't safe enough any more – there's a lot of co-operation between refuges, affiliated or not. And all the country's refuges are bracing themselves for a new crisis. The Hamilton intervention pilot programme produced a four-fold increase in demand for refugee services. The collective has had no increase in funding for four years. "That," says Foged, "is the cold reality we're looking at."



*I got a non-molestation order out on him. On the day he was served with it, his lawyer said to him, 'Don't worry, it's just a piece of paper.' I was shocked. I'd worked so hard to get it. – Tanya*

There will always be the cases that no amount of support, court action or police back-up can help. "You'll understand," says Dixon, as she tells another story, "why there was no place left in New Zealand that was going to be safe for this woman." The catalogue of horrific beatings, kidnapping, sexual slavery, just plain slavery is very hard to hear.

When the woman and her four children arrived on their doorstep after a midnight dash, the refuge went through the usual motions – custody order, non-violence order, non-molestation order. "They were useless against this person," recalls Dixon. "[His wife] had committed the ultimate crime. She had called the police. She was dead meat. She was going to be kidnapped and kept prisoner with daily abuse, or she would end up dead. For a lot of these guys, jail is their life. They could stab you and be had up for manslaughter and do seven years, no sweat. That's the name of the game."

It took 10 frenzied days and some luck to get her out of the country. "We got a report from her lawyer, and from a psychologist, outlining the battered wives syndrome for us. The woman had no money, we had no money. We presented Social Welfare with

this great wad of stuff and they came to the party." Air New Zealand listened to their story and reduced the fare. Staff at the passport office stayed late to push the passports through and waived the usual rush job fee. The airport police helped out, processing the family's belongings and papers at the police station and putting her on the plane. "People were great," says Dixon. "But there has to be an easier way." They're currently lobbying to get a less punishing and much faster procedure in place for women in this kind of extreme danger.

It's hard to get your mind around a world where being forced to flee the country with nothing but your kids and your life is your best available option. But life in survival mode has a strange logic of its own. "I didn't really have any friends," Maria tells me. "I think it's easier if you haven't got a lot of close friends around, because it's hard leaving them and that sort of thing."

Dixon survives her job by "working in ones. If you ever got a glimpse of the enormity of the problem, you'd go out and drown yourself." And by seeing every crisis as a positive thing – a great opportunity for the sort of change that can take place in an environment of support and safety.

"I'm afraid for my kids," says Tanya as we say goodbye. "I know what he can do. It's a ratshit feeling to feel, because I think I can't put anything past him. But, for me, no. I'm not afraid of him any more." ■

**Family violence is the subject of  
NOT JUST A DOMESTIC, TV1,  
Tuesday, 8.35pm**

#### Free-phone details

The night that *Not Just a Domestic* screens, free-phone number **0800-102800** will operate between 8.00pm and 2.00am. People can use the number to report any cases of family violence, or to talk about their own situation. All calls will be confidential.

Phones will be answered at 53 bases around the country. After 2.00am, callers will be diverted to a national base in Wellington, which will operate until midnight on Saturday, March 26.





# Men can help solve domestic violence.



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# A prurient prophet

*A 19th-century preacher had an unorthodox way of preparing his flock for the end of the world.*

BY KATIE EKBERG

**T**hese days he probably wouldn't get away with it. John Wroe – a middle-aged, hunchback prophet – kept seven virgin women cooped up in his “temple”, ostensibly at the command of God. But as the BBC drama, *Mr Wroe's Virgins* – based on a true story – reveals, when Wroe set himself up as a preacher, attitudes in his deeply pious, structured society were altogether different from today.

The four-part serial has been adapted from a novel by Jane Rogers, which used events in the real-life Wroe's life as a framework.

Wroe was born in Bradford, England in 1782, the son of a woolcomber. He was described by contemporaries as “small, dark and hunchbacked”. He married and fathered three children before finding religion during an illness in 1819.

He saw visions that prompted him to join the Jewish faith. In fact, he was to become leader of the “Christian Israelite” movement (a name he seems to have coined), which committed itself to gathering together the lost tribes of Israel in readiness for the end of the world – which he and his followers believed was imminent.

Wroe declared Ashton, in Lancashire, to be the “New Jerusalem” and it was there he presided as prophet. In 1825 he oversaw the building of the sumptuous Sanctuary – which cost £9500 – complete with the star of Judah over the door. Years later it became the Star cinema and has only recently been demolished.

Wroe and his followers were most noted for their long beards, strange clothes and beautiful music. Outside opinion of Wroe himself ranged from calling him a “vile and immoral character” to total belief in his call-



Jonathan Pryce as Wroe and Lia Williams as Joanna: “things not fit”

ing as a prophet.

It was in 1830, when he was 48, that Wroe requested that seven virgin girls join him at the Sanctuary. There are no written details of the girls, so their names and personalities in the book and on screen are fictitious. They were readily provided by his congregation, who proudly handed over daughters and nieces to serve in the prophet's household.

Attitudes quickly changed after Wroe returned from a missionary tour with the women and two charged him with “indecent and things not fit to be spoken”. A trial followed and local anger led to an uprising, from which Wroe barely

escaped with his life.

The rest of his career was taken up with missionary tours to the US and Australia – where the Christian Israelite church still survives. On occasional visits back to Britain he authorised the building of a mansion, Melbourne House, where his descendants lived until 1956. It has since been used as a retirement home. Wroe died in Melbourne in 1863. ■

*Marvel at the iniquitous Mr Wroe and his innocent followers*  
**MR WROE'S VIRGINS, TV1,  
Tuesday, 10.15pm**



# Fewer accidents mean lower premiums.

The thinking behind ACC premiums is very simple. The fewer accidents we have, the less ACC has to pay out, which lowers the premiums the community has to pay.

To ensure fairness, ACC premiums are divided into four main funds. These are outlined below.

The four funds mean the costs of accidents in one area are not a burden on people in another. For example, if there are more accidents in the workplace, it's the Employers fund which pays, not the Earners or Motor Vehicle fund.

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Accidents in the workplace are funded from this premium. It's paid by employers in relation to each one of their employees and also by self-employed people.

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This covers accidents outside of work - accidents in the home, during sport or recreation. It's a flat rate paid by all wage and salary earners through PAYE deductions, and the self-employed.

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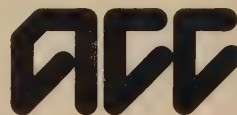
non-earners have access to the full range of services and entitlements offered by ACC.

ACC now functions like an insurance policy - the lower the risk, the lower the premium. You are covered for every accident and entitlements are the same. The difference is which ACC fund the money comes from.

ACC is determined to provide a very high level of service to all New Zealanders. That means providing education and support programmes to all areas of the community in the interests of reducing accidents and the cost of those accidents.

We're committed to ensuring costs are allocated more fairly and that the overall ACC scheme remains affordable.

Premium booklets are being mailed this week to all employers by the IRD. Further booklets may be obtained from your nearest ACC or IRD Office. If you would like further information on any aspect of ACC premiums please contact your nearest ACC Branch Office.



ACCIDENT REHABILITATION & COMPENSATION  
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# *Into the* **techno future**

*What doors will technology open next?*

**BY RUSSELL BROWN**

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**T**omorrow is back – it had been away for a while. When the Clinton ticket won the US presidential elections at the end of 1992, it carried with it a concept that had been unfashionable in politics for nearly two decades. When Clinton enunciated the chorus of Fleetwood Mac's de facto campaign tune, "Don't stop thinking about tomorrow", he was speaking to a generation that formed in the 1960s – one that could still remember when speculation meant more than a quick profit on real estate.

The meat behind the meaning was left to vice-presidential candidate Al Gore. Gore spoke authoritatively of moves towards a greener, more sustainable future – but, more remarkably, he also delivered to currency that finely honed phrase, "the information superhighway". He was pitching a technological platform to a constituency, in the US and beyond, which had long since decided that tomorrow wasn't coming. For all the very real changes in the way we live and work, the public had fallen out of love with the future.

It was not always thus. John F Kennedy's promise to shoot boldly for the moon helped set the tone of the 1960s. At the other end of the decade, Harold Wilson swept onto the British Treasury benches on a promise to immerse government in "the white heat of technology". Things didn't work out. Even as the prototype interactive computer screens were demonstrated (by maturing hippies) to startled specialists, the 1970s brought oil shocks, the American public began to realise that space travel didn't solve any problems on the ground and Wilson proved just how inept governments can be at high-tech.

Successive governments of the right based their appeal on a return to "traditional values" and publicly cursed the legacy of the 60s. Margaret Thatcher shifted the agenda back a century to something called "Victorian values". Monetarists, even as they claimed to speak of the future, largely contented themselves with obsessing over yesterday's mistakes and plundering today's assets.

But, if there really is a change of mood, why does it still seem to most of us that tomorrow never comes? For a start, we are still shaking off speculation fatigue. Speculation – dream it and then build it – is the driving force behind today's technology, but it has been a let-down in the past. Sometimes we have speculated about the frankly impractical – the atomic cars without which no boys' book was complete in the 1950s.

But what about the videophones that set the World's Fair abuzz in 1964? Where are they now, three decades later? Sorry, but there just hasn't been the demand. Are we anywhere near the social adjustments entailed in losing the cosy anonymity of audio communication? Are you ready to get dressed and comb your hair before answering the phone on a Saturday morning? The people who really need visual contact – corporates who want international board meetings – know that videoconferencing is only a call to Telecom away.

Speculation can devalue innovation as well as drive it. If we hear about a giant leap for two decades before it is made, we are less likely to enthuse when it happens. The information technology industry has a problem with expectations – dreams conjured up by "cyberpunk" fiction, of virtual reality, cyberspace and jacking in. But that's the function of the fiction – the satellite communications we take for granted now were postulated by science-fiction writer Arthur C Clarke in 1945.

The public is also bound to have trouble



grasping the more high-flown dreams. Industry figures such as Microsoft's Bill Gates might have trouble with Gore's hokey catchphrase "the information superhighway" (the insiders' jargon is NII - National Information Infrastructure), but the voters knew what a highway was. Gore didn't promise them the electronic society, the death of linear programming or the birth of interactivity - he promised them 500 TV channels in every home. Even Homer Simpson can relate to *that*.

Even the companies promising the future have a little trouble dealing with it. There is an extremely strong case for telecommunications companies abolishing long-distance phone charges. Not only is there no mandate for such premiums in terms of costs, but abolishing them would see a huge increase in telecom business. In his recent non-fiction book, *How the World Was One*, Clarke suggests telecommunications companies celebrate the year 2001 by scrapping the charges. He may have to wait a little longer.

Last, and perhaps most important, we're a fickle lot. It is our sovereign right to own a video recorder - yet only a decade ago we felt relatively privileged to do so. And should we not marvel that we can go to a hospital and have our innards harmlessly explored by diagnostic tools such as ultrasound and Cat scanners? Or take the cell-phone, which has made the progression through object of wonder, to object of derision, to, simply, object.

The miraculous ability to buy with an eft-pos card and even use service stations and supermarkets as proxy banks might have had more impact on New Zealanders, had we not had the first fully computerised national banking system in the world, back in the 1970s. In a steam-powered banking environment such as, say, Britain's (where a phone call from one branch to another to check a balance will cost you several pounds), it would be a godsend.

Actually, if you fear you are not as technofriendly as you will need to be, you can always take heart from the British. Stock exchanges around the world made the natural progression to electronic transactions - the British fanfared theirs as "The Big Bang". But, after sinking more than \$500 million into a transactions system called Taurus, the London exchange has stopped for a cup of tea and some contemplation of the fact that a transfer of ownership that takes seconds in Frankfurt, New York or Auckland still takes up to two weeks in London. Indeed, New Zealand is regarded as a nation of early adopters - and we even have the chance to make up for being slow to buy CD players by buying into the new world of interactive CD.

Communications is the keynote of most technological advances in business and industry these days. If the New Age thing to do is talk to dolphins, the money is in talking to machines. There would be less profit in the automatic petrol and diesel bowsers

that allow truckies to tank up at unattended service stations if someone had to be stationed near every one to maintain it. But if an automatic pump plays up, a technician sitting at a computer in Wellington or Auckland can call it up with a computer modem, ask it what is wrong and encourage it to pull itself together.

Only if a problem can't be fixed by online maintenance will a technician be called - and they can generally be told what the problem is in advance. The online maintenance principle is widely used in the US - indeed a Coke machine at a California university has been a celebrated member of Internet ever since a bored student hacked it in to save himself the bother of going downstairs only to find it empty. It now receives regular calls from network users all over the country, who ask it how its stock levels are because ... well, because they can.

Technological excitement in the field of medicine has largely focused on extremely expensive high-end diagnostic tools, helping along health-cost inflation in the process. But the more important field may

well prove to be telemedicine.

The University of Oklahoma is launching a service called OMIN, which provides online radiology, library and reference services to remote sites. It can even provide a real-time video consultation with a specialist. Part of the idea is to help ailing rural hospitals stay viable - an issue looming under this country's restructured health system.

Another project, Health Care International, is based in Scotland, but will provide diagnostic services for tests performed as far away as North Africa. If HCI's centre can't help, it can instantly refer a problem to, say, a teaching hospital in the US. International Physicians for the Prevention of Nuclear War is behind SatelliLife, a satellite telemedicine service designed for African countries, where existing communications are slow, expensive and unreliable.

There are many fascinating devices in use right now - although not all in this country - such as the Apple Newton PDA (Personal Digital Assistant), which turns handwriting on its electronic pad into type. It actually learns the foibles of your handwriting - and also sharpens up rough sketches. Like the now-familiar electronic diaries, it remembers phone numbers - but it also dials them. Another notebook computer, the Canon Notejet, boasts an inkjet printer and a modem and weighs less than four kilos.

Telephones? There are phones that answer, phones that screen out unwanted callers without even answering, voice-changer phones (which can make a woman on her own at night sound like an extremely large, hairy man) and, yes, Virginia, there are videophones.

But it is in the media where technology is, and will be, rampant. This magazine is produced on Macintosh computers - written in MacWrite and





designed with a range of products from Quark Xpress to the powerful image-manipulation tool, Adobe Photoshop. One day, it may be available online – via a cable or broadcast network to a personal, magazine-sized LCD screen. Right now, the *New York Times* can be printed in Sydney just hours after its first edition has hit the streets – all the page information is bounced across the Pacific via satellite.

It gets better – or worse, depending on your point of view. An equivalent to the Rodney King video won't stand up in court in a decade or two – it will simply be too easy to manipulate video images. On the other hand, TV news will be faster and better once the lessons of Time-Warner's New York cable news channel are taken on board. The channel's reporters carry top-of-the-line Video 8 cameras on motorbikes and deliver their reports live without benefit of a crew. The pictures are processed through computers, rather than large, expensive editing suites.

The promises of 500 channels and video-on-demand were probably as much as Al Gore felt it prudent to offer his public. It's hard to expect people to conceive of interactive TV, narrowcasting and the end of the mass media if they can't even touch it. We have some adjusting to do first.

An analogy can be made, on a vast scale, with MMP. Suddenly, the accepted practice of providing a broad media church is out the window. No longer will you have to settle for an option that doesn't quite meet your needs – you will be overwhelmed with choice. Some programmes won't be "linear" as they are today, but frameworks for you to explore as you choose. Want the sports news or the weather first up, rather than the selected issues of the day? As easy as turning to the relevant part of a newspaper.

TVNZ news will compete as an information provider not only with existing foreign and international news services, but with bulletin boards, local cellular and cable services and even like-minded individuals anywhere. Given that the media shape our opinions by the ways they select, deliver and self-censor news, this has major implications. There is also a looming privacy issue when everything you do or consume goes through one electronic system. Governments don't like citizens keeping secrets and some, such as Singapore's, have already become expert at monitoring and blocking information that they don't want citizens to have.

Virtual reality, the sexy buzzword of the new technology, is here, in a valve-radio sort of way. (As *Beyond 2000* would have it, "okay, eet's not perfect yet, but ...") Meanwhile, there are other things to think

about, because tomorrow is, assuredly, on the way. ■

## A byte of the action

### TV movies that allow you to direct the plot – and more.

**T**he greatest byproduct of the new technology is, arguably, its jargon. The arcane phraseology of infotech's inner circle arises in the first place as a means of keeping the masses out of the electronic laager – not for nothing does *Wired* magazine have a regular feature called "Jargon Watch". But there's a critical point where buzzwords slip the leash and escape into mass use – and abuse. Two words – multimedia and interactive – are headed your way and they're going to be big. So what, exactly, do they mean?

Multimedia is, in the words of January's Buttle Wilson report, *Multimedia, A New Zealand Perspective*, "the integration of text, sound, data and visual images within a single digital environment". At present, that environment is, effectively, a compact disc. In the future, it might be broadcast, cable or a range of other digital means of delivering information.

So what is interactive? Let's start with what *isn't* interactive – virtually everything you currently receive from the media. Television and radio programmes are *linear* – that is, they take a fixed path from beginning to end and you can't go any different way or change what is on offer. A fully interactive programme will arrange its contents to your needs – or even create content for you.

But there has always been the seed of interactivity in television. You have always been able to write a letter to complain about or suggest alterations to broadcast pro-

grammes. Think of that as pressing a button that takes a week to work – assuming you get a satisfactory response. Nowadays, you have access to a rather quicker button if you vote for the MVP in a televised sports event, or answer *The Ralston Group* viewer question. You, in concert with others, have directly influenced the programme content – who gets interviewed after the match, or the particular brand of grimace on Ralston's face when he announces the result. That is interactivity through the telephone system and it may be important in future.

For the moment, real multimedia and interactivity add up to one thing for consumers – compact disc. CD is a format developed by Philips with help from Sony and launched in 1982. It stores information digitally, as millions of tiny pits that are read by a laser beam – but you knew that already, right?

CD also functions as a computer storage format called CD-Rom (Read Only Memory) and in this application it has been revolutionary. A standard floppy disk holds 1.4 megabytes – that is, 1.4 million "bytes" of information. The hard disk in most personal computers holds between 40 and 100MB. One CD-Rom can carry 600MB. It is fashionable to publicly wish for a gigabyte (1000MB) hard drive, but that is a large, expensive piece of hardware. A CD is the size of a beer mat and costs about the same to produce. (You may care to call your friendly record company and demand to know why they cost so much to buy.)

All this is something of a diversion to Philips, the Dutch consumer electronics company that collects a royalty on every CD sold. After all, only four or five percent of homes contain personal computers – but 98 percent of New Zealanders have television sets. What you really want is something that plugs straight into your TV set, the way an audio CD player did into your hi-fi rack. It's called CD-I. The "I" is for "interactive".

"CD was our invention and we'd planned to have those expansion capabilities in it right from the inception," says John Child, visual products manager for Philips New Zealand. "We've done a little bit of work in the computer





industry with CD-Rom, but CD-I and full-motion video off CD is a natural progression for that as a platform."

CD-I in principle is no different from CD-Rom – the player is just a computer that specialises in talking to televisions. It was announced in 1987, demonstrated in 1989, became available in small quantities in 1990 and, at first, stumbled. It had the same problems as any new format – where was the software? What was it for? What was interactivity anyway?

But all CD-I players were built with a slot to take what the industry knew was coming – the MPEG video cartridge. A CD will hold 20 seconds of broadcast-quality video, at 27MB per second. Existing compression techniques expanded that by a factor of 10, to four minutes. MPEG's compression system blows out the capacity of CD to 74 minutes of near-broadcast quality video. Welcome to the party!

The sheer demand for MPEG cartridges is the main reason we won't be seeing a New Zealand consumer launch of CD-I players (which will come MPEG equipped) until early next year. The test launch of 10,000 cartridges in the US was snapped up in two weeks – along with 70,000 CD movies.

MPEG cards will be available to owners of CD-Rom drives in New Zealand by June or July, but most will probably wait another six months until the price comes down to about \$500. You will then be able to buy and play video movies, but, as Child is at pains to emphasise, who wants to watch a movie on a computer?

CD-I isn't the only CD-based multimedia platform that is out there pitching – indeed, there are as many as 15 others and it may not even prove to be the best. But it is the most mature and its technical standard has been enshrined in the "White Book", which is likely to be adopted by JVC, Matsushita and others. This is no mean feat in a scene that threatens to make the Beta-VHS standards war look like small bananas.

"We've stuck to our guns," says Child. "What we've tried to do is create an industry standard. You've had things like Commodore CDTV, which was stand-alone. They had their own standards, and there wasn't any forward compatibility – they hadn't planned for full-motion video. What we've tried to do is consult with the industry as we do it and make sure it's reverse-compatible, so it'll play audio CDs and Photo CD and ensure that the right technical reservations are made there so it'll play as a totally compatible format."

Ah yes, Photo CD. Kodak probably has the

global muscle to make its picture-storage service work in the consumer market – just think hard before buying a Photo-CD player. CD-I machines will play back the holiday snaps, and the multimedia extension kits already widely available for personal computers will, too. The Photo CD player plays audio and shows the pictures you have had processed onto CD – nothing else.

In the territories where CD-I and full-motion video have been released, the most popular titles are something of a cultural revelation. In the US, the big seller is *Naked Gun 2 1/2*; in Europe it's *The Joy of Sex*. The *Naked Gun* disc can be played straight through or – with the help of the infrared remote control – individual gags can be instantly accessed and played backwards and forwards, slow and fast, with none of the noise associated with VHS. *The Joy of Sex* operates in the same way – although the content is rather different.

The first "interactive movie" for CD-I, a sleazy-looking work called *Voyeur* (you get regular options on the direction of the plot), is now

available, but CD movies are, basically, linear. Interactivity is still the preserve of games and reference works, such as US publisher Compton's *The Compleat Beatles* and *Compton's Encyclopedia*.

Compton's is a controversial player in the industry, having managed to patent the concept of "multiple search paths". An entry in the encyclopedia can be accessed by subject,

by region (by clicking on any area of an onscreen globe) or a range of other paths. This is hardly a new concept in computerland and many are angry that Compton's was granted a patent. The US Patent Office is, for the first time in its history, reviewing its original decision.

The games market, for pricing reasons, is likely to stay with purpose-built platforms such as the hugely popular Sega CD, but any game on CD is a startling experience. Initially, CD-I will be pitched here at the educational and business promotion sectors, where the applications are many. CD-I is also the format for the first few ventures from the pop music field. The growth sector that no one wants to talk about is in interactive porn – already huge in the US computer market, where young men form techno-erotic bonds with their computers the way they used to with their cars.

New Zealand's only authoring site for CD-I (there are nine in Australia and Auckland company Terabyte is authoring for the CD-Rom market) is in Grey Lynn, at Pacific Interactive. Managing director Kevin Wright sells players for around \$3000 (as opposed to a likely price of \$1200 when the product is fully launched) and imported titles of all kinds, ranging in price from \$90 to \$600 for *Compton's Encyclopedia*. His





authoring work is, however, solely for the business sector. What can he offer? Typically, a multimedia promotional disc for the Asian market that offers a sales pitch in the language of each country. The price depends on how fancy the customer wants the pitch to be.

Wright plumped for CD-I for the same reason he avoids high-tech jargon: "Corporate customers often haven't got their minds around the use of CD-Rom – the technical jargon frightens people off, but they can see the usefulness of this straight away."

Back at Philips, Child is playing with what will surely become the next corporate toy – the portable CD-I. It's not much bigger than a notebook and it has a colour LCD screen. It does everything the big players do and it's a fine toy indeed. It's his job to have and to hold goodies like this long before the rest of us and, as he offers on the way out to reception: "I like my job."

### Planks and platforms

**CD-Rom:** Let's be realistic – there are thousands of titles available for CD-Rom as opposed to no more than 200 for CD-I and in many cases it's the right place for them. From the basic thrill-the-kids discs, such as *Microsoft Dinosaurs* and educational, tutorial, reference, contacts and game titles, through to packages that help you create your own CD-Roms, the range is dizzying. CD-Rom has been particularly useful as a carrier of copyright-cleared material, be it music, art or video. The Leonard Maltin CD-Rom, for instance, contains Maltin's thousands of film reviews, as well as theme music, stills and even video trailers, all of which may be extracted and used by anyone who has paid for the right.

If you're one of the thousands of New Zealanders who own IBM-compatible PCs, you can buy a "multimedia kit", including CD-Rom drive, microphone, speakers, sound card and voice-operated software for between \$1000 and \$1350, GST inclusive. At present, though, the closest to moving pictures that you will get is a jerky two to seven frames per second. But it doesn't stop there – your add-on may require some tricky configuring and you may experience compatibility problems.

If you're buying in from the ground up, most PC retailers offer systems, computer included, for \$2000 on up. If you're serious, look towards a new Macintosh, which fully equipped will start at about \$4000 – but remember, nobody pays retail in this business. The Mac has always been a media machine and CD-Rom fits sleekly into the Mac philosophy. The new Mac AV range computers are objects of desire indeed, with high quality stereo speakers and microphone

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built into the monitor, direct input and output for video, and the ability to support PlainTalk, which will accept verbal commands and read your copy back to you. The range starts with the Centris 660AV 8/230/CD at \$6000 and heads on up.

**3DO:** A promising multimedia system based around the fast-but-expensive Risc chip. So far only Panasonic has tested the waters by manufacturing a player, but it seems likely to be CD-I's main challenger in the short term. Conceived as more of a games machine than CD-I, but at present too expensive to be regarded as a toy.

**Pop CD:** The most unpredictable and in some ways the most exciting provider of multimedia will be the pop music industry – largely because it is not just another format in an industry that doesn't know what to do with the new formats it already has. Peter Gabriel started the party with his *Explora* CD, which includes music and video from his *Us* album, but also a guided tour, courtesy of a digital Gabriel, through his recording studio and around a Womad festival in Britain. It's interactive, so you decide where you would like Gabriel to take you.

More adventurous is Todd Rundgren's *No World Order*, which gives the consumer a "musical script" of Rundgren's work to arrange and play back in any number of ways. The rebellious British software company ESP has begun to specialise in such works and its new disc for the Shamen includes an onscreen mixer, allowing the viewer to whip up a customised dance mix and, if desired, dub it off onto tape. On the other hand, UK dance act Coldcut have produced a CD-I title called *Escape*, which provides a soundtrack and invites the viewer to create accompanying video graphics.

**The Broadcaster:** The great irony of media technology is that the more widespread it becomes, the less relative value it has. What is really valuable is content – and who has more content than a broadcaster?

"We have to master CD-Rom as a new form of electronic communication," says Reg Russ, general manager of TVNZ's multimedia department. "We may not do it ourselves – this is an era of alliances, so my job is a research and development one. We can see that educational programmes could be broadcast and then have some added value in CD form. With our linear programmes there's a lot of good footage that never makes the broadcast version, but could be included on CD. And what has traditionally been a linear programme could turn out to be a multi-purpose programme – a reference work, an educational tool, even a game." Russ is impressed with CD-I: "We think Philips has a winner of a product and New Zealand, as a nation of early adopters, is ready for it."

**Interactive TV:** Another ballgame alto-

gether. There are three or four major US trials that aim to develop the box that will sit on your TV. Essentially, whoever builds that box will provide the software that links the content provided by the broadcaster with you, the interactive viewer. Bill Gates has promised that Microsoft will be able to fit a 386-based PC running a media hybrid called Modular Windows into existing US cable TV converter boxes by early next year. Others are pitching at flexibility, rather than challenging Microsoft's ability to set a consumer standard. Silicon Graphics is promising a box with a slot for cards corresponding to each different system and Macintosh has already released Mac TV – a Macintosh with a TV tuner inside.

In New Zealand, we have the first step towards interactive TV in the shape of Teletext. A more comprehensive system is Singapore's Teleview, which integrates UHF broadcast, cellular and telephone connections to provide those who can afford it with the ability to do

their banking, lay their bets or do some home shopping. A Japanese TV channel offers sports fans the ability to call up replays from a range of different angles.

Interactive TV in New Zealand will not proceed without Telecom, which is set to become the major player in the New Zealand multimedia industry by virtue of owning a nationwide network of fiberoptic cable – the very stuff of the information superhighway. All Telecom's exchanges are linked by fibre and 10 percent of customers in central business districts have direct access. The company is being cagey about the rate at which it will proceed with the extraordinarily expensive task of laying cable to every urban kerbside.

Other systems of delivery, including satellite and cellular, will also be important in providing interactive TV to the sparsely populated areas of the country. Even standard TV broadcast has enough spare bandwidth (capacity) to get a little interactive. It may be that soon – if you have the right box – you will be able to see John Timu score in a test match and click on a screen icon that will show his career statistics – instantly and interactively, settling any arguments.

Who will be selling you interactive TV programming? Existing broadcasters large and small, first. Publishing groups such as INL – a likely player in any TVNZ privatisation – and Wilson & Horton will be there, too. All the phone companies – Telecom, Bell South and Clear – will be well placed to provide transmission facilities – and even content. Legislative changes in the US last year freed up telecom companies to get involved in programming and even now they are buying up production facilities. ■





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# Performance

## Curtain's up!

Opening nights  
at the Festival of  
the Arts



Opera

**MADAM BUTTERFLY**, by Giacomo Puccini, produced by Ken Russell, with the New Zealand Symphony Orchestra conducted by John Matheson; Michael Fowler Centre, Wellington.

**W**hile Puccini purists were shaking their heads and staying at home, the fifth New Zealand International Festival of the Arts opened with Ken Russell's well-documented and notorious interpretation of *Madam Butterfly*.

Speculation leading up to "one of the most sensational opera productions of our time" had been wild and fanciful: *Butterfly* à la *Salome*, naked flesh, copulation scenes aplenty. Genuine excitement filled the Michael Fowler Centre as the capacity audience keenly anticipated the revelations that lay behind the floor-to-ceiling screen painted with a full-length golden Buddha.

Two hours later the mood had changed somewhat. What was all the fuss about? This had been a big and good production, but it was not exceptional, and did little to offer any fresh insight – in fact, in its more bizarre moments, it tended to do quite the opposite. And the typically Russellian attempt to "contemporise" the work by intensifying its humanly ugly qualities was unrelentingly at odds with the simple, ravishing beauty of the music.

The single set, imported from the 1991 Melbourne production, is the life-sized outside wall of a two-storeyed brothel set flush with the front of the stage, showing two

rooms. It is stunningly impressive in its scale and detail, depressing in its stark squalor, and witness, throughout the opera, to the continual goings-on one would expect of the place – a parade of drunken solicitous welcomes and expensive, button-fumbling goodbyes – but with only the coyest hints of what takes place in between.

Cio Cio San remains more butterfly than madam, and is certainly not the arch prostitute some had feared. Indeed, she stays fully clothed throughout and, despite frequent returns to her opium pipe, retains her innocence, no doubt helped by an essentially traditional portrayal by Hong Kong soprano Nancy Yuen. The casting of this principal role is critical to the opera's success, and Yuen does not disappoint. She seemed completely at home in the role and possesses a fine voice in full control. If it seemed strident, and even shrill at times, she is perhaps forgiven as she had to ride a very large orchestra.

Although more extreme and blatant in his chauvinism, the character of Pinkerton also remains true to the original. The acting of New Zealand tenor Richard Gregor was good, if a little gesture-laden, but vocally he was restrained. This was frustrating – when he lets go in the bigger arias the voice is definitely there, and we remember his superb Herod in *Salome*.

Of the other characters, Goro, splendidly played by Australian tenor Geoffrey Harris, undergoes the biggest manipulation: pro-

**Richard Gregor as Pinkerton and Nancy Yuen as Cio Cio San in *Madam Butterfly*.**

moted from an unscrupulous and often comic marriage-broker to a malevolent, gangster-like bullying pimp, whose menacing presence is almost constant throughout the opera. Sharpless was his usual benevolent self – solidly acquitted by Australian Geoffrey Chard. Auckland mezzo Carmel Carroll, a late ring-in for Margaret Medlyn, who dashed off to sing with the ENO, was a sympathetic Suzuki, here more friend than servant. The chorus had a tough time of it, however. Having to remain in a state of constant drunken revelry and even dance a bizarre Charleston, they could not cope vocally.

Musically, it was the NZSO's night – it emerged triumphant. John Matheson must have revelled in having such flexible and radiant forces beneath his baton, and he is forgiven for perhaps getting carried away at times and giving the orchestra too much rein at the expense of his singers.

So, in their bid to continue the run of sensational operatic success, the festival organisers have stumbled a little. *Salome* was the genuine article, operatically sensational to its core, and an artistic triumph. Despite its scale and its many excellent qualities, this *Butterfly*, like its ill-fated heroine, is perhaps let down in the end by trying to be something it is not.

by Roger Joyce





## Film

### INTOLERANCE

The film by D W Griffith, with the New Zealand Symphony Orchestra conducted by William Southgate; Michael Fowler Centre, Wellington.

**W**e do not want now, and we never shall want, the human voice with our films," D W Griffith said in 1924. "Music – fine music – will always be the voice of silent drama." For *Intolerance* (1916), his pacifist epic, Griffith worked with composer/conductor Joseph Breil to construct a score made up of excerpts from the classical repertoire. That score has now been superseded by one composed specifically – and magnificently – for the film. British composer/conductor Carl Davis wrote it using knowledge he began to accumulate in 1979 when he wrote the beautiful music for Thames Television's *Hollywood*, the marvellous 13-part series about the silent era. Davis subsequently wrote scores for restored versions of silent classics such as *Napoleon*, *The Big Parade* and *Intolerance*.

Film and music fans were given the luxury of hearing Davis's score performed live by the New Zealand Symphony Orchestra during a festival screening of *Intolerance*. The film had a lot more impact, and seemed more cohesive. And the music was perfect – never too posh, but sweepingly majestic when appropriate. Popular tunes of the day were incorporated, and violin solos and duets often accompanied the (sometimes very corny) heart-

**Intolerance: Griffith's four-ring circus is refreshingly lewd, involving, breathtaking.**

rending bits.

And the film? Well, those who reviewed it on its initial release referred (more than once) to Barnum & Bailey and Griffith's four-ringed circus. But, like many of the great works of popular culture, it incorporates the low- and the high-brow, good and bad. Seventy-eight years after it was made, the film is refreshingly lewd, very involving (the three-and-a-quarter hours fly by) and breathtaking in scale (yes, still). Griffith was strongly influenced by the Italian epics such as Pastrone's *The Fall of Troy* (1910) and *Cabiria* (1913). Pastrone used tracking shots, too, as Eric Rhode once put it, to heighten "the sense of monumentality". In turn, Griffith influenced great Russian film-makers, such as Eisenstein. For *Intolerance*, Griffith also chose wonderful actors with enormous, expressive eyes. With the faces of Mae Marsh, Miriam Cooper, Lillian Gish, Constance Talmadge (the proto-feminist Mountain Girl), Seena Owen and Robert Harron (a Biograph office-boy who became a star) you don't need words — just a big screen and glorious music.

by Douglas Jenkin



## Theatre

**PLAYLAND**, written and directed by Athol Fugard; Downstage Theatre, Wellington.

**F**irst produced in Johannesburg in 1992, but set at the end of 1989, just before Nelson Mandela's release unlocked the doors of change in South Africa, *Playland* is a creaky two-hander that lays on the racial symbolism with all the subtlety of a Springbok lock going over the top. Take the title, for

starters. *Playland* is the name of a tawdry funfair that tours the Karroo, the vast plateau country of the Cape province. But it's also, of course pre-90s South Africa itself, an unreal world in which people act out their lives according to the bizarre laws of apartheid. The two main characters are therefore black and white – respectively, Martinus Zoeloe (John Kani), the fair's night-watchman, and Gideon Le Roux (Sean Taylor), a soldier on leave – and each man carries the burdens of his race. Each has a dark past to expiate, and the action consists of their mutual struggle for self-understanding and forgiveness.

Struggling under the weight of all this symbolism, the play never really convinces, and the final scene, with its promise of harmony just ahead, is positively cloying. There's a structural problem, too. Fugard is well served by his actors, particularly Taylor, who plays Le Roux like a wound-up spring, but Le Roux gets two-thirds of the dialogue and his character is explored to such a depth that Zoeloe is left looking almost wooden. Best line, Le Roux to Zoeloe: "This is still a free country; you people haven't taken over yet."

by Denis Welch



## Dance

**DANCING WITH MR B**, the Royal New Zealand Ballet, St James Theatre, Wellington.

**TWO FEET**, the Meryl Tankard Australian Dance Theatre, State Insurance Opera House, Wellington.

**T**he festival's dance programme opened with two brilliantly danced premieres on successive nights, the Royal New Zealand Ballet's triple bill of 20th-century ballets, *Dancing with Mr B*, and Australian Dance Theatre artistic director Meryl Tankard's solo production, *Two Feet*. Both programmes sent their audiences out into the streets with superlatives on their lips.

*Dancing with Mr B* presented three works in New Zealand for the first time, Robert North's vigorous and witty macho-jock satire, *Troy Game*; Balanchine's frothy Hollywood musical-in-pointe-shoes, *Who Cares?*, set to a series of Gershwin tunes; and his demanding abstract master work, *The Four Temperaments*, which echoes the moods of the music to which it is set, Paul Hindemith's *The Four Temperaments*.

Collectively, the works presented the







The Royal New Zealand Ballet at the Festival of Arts. Above: Robert North's *Troy Game*, featuring Eric Languet. Below: Balanchine's *The Four Temperaments*, featuring Diana Shand.





company in fine form, the women in particular showing a remarkable aptitude for the cool attitude and exceptional technical control demanded by Balanchine style. Each work held its own highlights, with outstanding performances from Simon Pointon, Jane McDermott and Kerry-Anne Gilberd in *The Four Temperaments*, Kim Broad and Eric Languet in *Troy Game*, and Ou Lou, Anne Anderson and Diana Shand in *Who Cares?*.

Tankard is a masterful performer, and her *Two Feet* was altogether wonderful to see. By turns hilarious, provocative, poignant, bizarre, spectacular, and always stirring, it made use of back-projected images to signal changes of scene as she played out the intercut lives of two dancers haunted by the search for balletic perfection.

One was the self-observing Mepsie, growing up in Australia through the 1950s and 60s, acutely aware of life outside the practice room, studying ballet in much the same way as Tankard herself, keeping obsession at bay with sardonic observations. The other was the famous Russian ballerina Olga Spessitseva, who made her reputation as an international star dancing Giselle's mad scene during the 1920s and 30s, before art overtook life and the mad

**Below: Balanchine's *Who Cares?*, featuring principal dancer Kerry-Anne Gilberd.**



scene became her everyday reality inside the brick walls of a psychiatric institution.

In one of those unexpected bonuses that result from festival programming choice, Tankard's production provided an ironic counterpoint to that of the Royal New Zealand Ballet with their apparently effortless presentation of Balanchinean perfection. By showing so clearly the impact of art on life, even when kept in check by the artist, Tankard makes visible what ballet so carefully hides – the personal cost of artistic perfection.

by Raewyn Whyte



## Rock

**FREEDOM CONCERT: Crowded House, Dave Dobbyn, Annie Crummer; Wellington Town Hall.**

The festival kicked off in high gear with the *Freedom Concert*, the only major showcase for homegrown popular music of the three-week event.

The line-up was simply our most mature and accomplished pop performers: Annie Crummer, Dave Dobbyn and Neil Finn's Crowded House. Ironically, it wasn't the festival programmers who could be thanked for this feast; the initiative was Amnesty International's, the generosity the performers' – with Finn and friends adding thousands of miles to a hectic international schedule to make their contribution to the cause – and the success due to phone calls over nearly two years by Amnesty volunteer Lorna Leydon.

Crummer seemed inspired by the occasion, and sang with all the passionate intensity of a gospel singer. This was truly Pacific soul: the universal language of rock meeting the rhythms and rich vocal traditions of Crummer's Rarotongan heritage. I only wish her set could have been longer.

For Dave Dobbyn it was "a folk gig", with just his soaring voice and a borrowed acoustic guitar (his own was stolen at a party last Christmas). That his songs were able to raise hairs in such a naked setting was proof of both his performing and song-writing brilliance, even if there were no happy tunes. And there was a certain satisfaction in noting that Don McKinnon was there, upstairs in the seated "jewellery-rattlers" section, to hear Dobbyn's fiery anti-nuclear sermon "Maybe the Rain".

Crowded House mixed some unexpected choices from their dark and largely overlooked *Temple of Low Men* with newer songs from the expansive, summery *Together Alone*. Raw and looser than ever

before, thanks largely to recent recruit Mark Hart's grungy guitar and organ textures, Finn's melodies still leapt out like lost Beatle records, showing why this band is loved worldwide. We were lucky to have them back for this special night.

by Nick Bollinger



## New music

**BORDER/LINE, by Jonathan Besser, performed by the New Zealand String Quartet; Victoria University Memorial Theatre, Wellington.**

A piece about the crossing of borders, *Border/Line* itself crosses borders. Jonathan Besser's multi-media presentation of words, images, live and recorded sound, which premiered on the first night of the festival, hovered disconcertingly between contemporary concert, rock and jazz. As an autobiographical (New York to New Zealand) monologue developed from accompanied speech to interrupted music, re-recordings of Besser's voice produced an echoing, canonic structure that was, in turn, mirrored by imitative counterpoint from an amplified New Zealand String Quartet. Motifs recurred – spoken phrases, melodic gestures (not overtly linked, however, as in the Steve Reich *Different Trains*, which the Kronos Quartet gave us some two festivals ago). In the visuals, too, elements appeared and reappeared.

The work spanned Besser's varied styles. Most successful was the contemplative opening, with some eerily effective micro-tonal passages, reminiscent of his recent flute quintet. The beat-driven central sections harked back to Free Radicals, while the climax featured wildly Hasidic fiddling from a starkly silhouetted Douglas Beilman.

*Border/Line* was followed by the Besser Ensemble "stepping out" in a group of short acoustic pieces. There was more warm intensity from Beilman (often in unison with Rachael McLarin's alto sax). Ross Harris played a mean jazz french horn, and had a virtuoso spot on accordion in the languidly appealing "Waltz for ...". I was particularly impressed with the refined yet sensuous tone from Helene Pohl, on her first outing as leader of the New Zealand String Quartet. The closing "Klezma Music" foot-tapped to the roots of Besser's art. There are many possible routes here. Watch this space.

by Alan Wells



## Look for

**W**illiam Yang's *Sadness* is a monologue with slides, part personal memoir, part documentary. Yang, a third generation Australian Chinese, was inspired by American monologist Spalding Gray to talk an audience through his photographs of Sydney social history since the late 70s. *Sadness* has two themes, the first of which is Yang's rediscovery of his Chinese heritage, never discussed by his parents, and only explored by Yang since their deaths. The second theme is death itself. There are photos of Yang's relatives, gay friends and lovers, Aids sufferers in their prime and on their death beds. "Don't be put off by the title," wrote the *Sydney Morning Herald* reviewer. "Sadness is sometimes sombre, never morose and often funny ... Yang's face and name may be Chinese but his humour is as wry and dry as the back of Bourke." Direct from performances at the International Festival of the Arts, *Sadness* can be seen at the Galaxy Theatre, Auckland, March 23-26.



## Rock

### Good oh

**T**he business of doing good in rock music has rarely been so healthy as in the past year. A range of pressure groups has access to the industry's ability to raise both funds and consciousness – and the industry recognises that showing a little kindness might sell a few records down the line. In contrast to the polite passing round of the global hat symbolised by *Live Aid*, the 90s rock benefit record is more focused, more political and, generally, it carries a manifesto.

*Alternative NRG*, a new Greenpeace compilation, goes one step further. All but one of its live recordings was powered by a purpose-built solar generator called Cyrus (Persian for "sun"). The mixing sessions were also solar-powered and the generator is towed around by a tractor which runs on soyabean-based fuel. The fold-out CD package is made of recycled paper.

Dave Wakeling, who works with Greenpeace's entertainment and special projects division in the US, admits the recent rush of benefit compilations made it more important that his one should be more than a gathering of like minds.

"When we raised the idea, over two years ago, our first priority was to make a really

good record," he explains. "But word had gone out within Greenpeace to ask what we could do to make global warming a campaign priority. When there are so many benefit records, you need to take your time to dovetail it so it fits all the various purposes."

Wakeling, once lead singer of English ska group the Beat, became involved with Greenpeace at the time of 1989's USSR-only compilation, *Breakthrough* (eventually released worldwide as *Rainbow Warriors*, after entrepreneurial Poles had sold truckloads of the original record in the flea markets of Berlin). He now runs Greenpeace Records, which, he admits, was set up solely to get around legislation passed by

**VARIOUS, Alternative NRG (Greenpeace/Festival)** Sixteen live recordings, with REM, Hipocrisy, Boo-Yaa Tribe and Sonic Youth shining, and one or two (EMF's risible "Search and Destroy") fostering the urge to go out and burn some fossil fuel. U2's "Until the End of the World" features Lou Reed.

**VARIOUS, Peace Together (Island)** An impressive, mainly British, lineup generally fails to rise to the challenge and tosses out a few ill-advised cover versions. The exception is Curve and Ian Dury's splendidly bizarre collaboration on Dury's own "What a Waste". (Proceeds to cross-denominational community projects in Northern Ireland.)

Republican governments to circumscribe the activities of non-profit ventures: "It means we can pursue active, as opposed to passive royalties, as the accountants say."

Wakeling admits he is working in an industry that isn't particularly "clean" or energy-efficient, whatever its ideals. But, he says, Greenpeace's use of companies providing recycled card and non-toxic inks has introduced them to a wider market, where their services are requested by other artists. A German company has even begun to recycle CD cases. And the fans, the people buying *Alternative NRG*? Are they prepared to curb their lifestyles?

"I think so. They've got to be made aware of the alternatives. They've also, I think, got to fully realise what the price of our lifestyle is. Everybody here in America lives under the myth that a gallon of gas is cheap, but if you start factoring in the hidden costs, it's a very expensive way of getting to the supermarket. Things like the health cost in Los Angeles – where an enormous percentage of children under the age of eight have noticeable lung damage – or the cost every time a tanker breaks in half.

"If doing good costs the same as doing bad, people tend to go for good. And if you can show that doing good costs three cents less than doing bad, well, you've never seen people so good!"

Wakeling also points to a sense of hope fostered by the Clinton presidency. "Now it seems that change is possible, whereas before, people thought it wasn't, because of the steely grey hands on the purse strings. And at least the current administration knows that Captain Beefheart is a recording artist and not a chain of steakhouses!"

by Russell Brown

**VARIOUS, Born To Choose (Ryko/Festival)** REM, Sugar, Tom Waits, NRBQ, Helmet, Soundgarden and others chip in. Great liner notes. (Proceeds to pro-choice, anti-rape and women's health organisations.)

**VARIOUS, No Alternative (Arista)** A successor to Aids-awareness knees-up *Red Hot and Blue*, and a fine one at that. A strong New Zealand connection, too, with tracks from Straitjacket Fits and the Verlaines, American Barbara Manning covering the Verlaines' "Joed Out" and a note of remembrance for Auckland educator Frank Hori Churchward. Add in Bob Mould, Patti Smith, Smashing Pumpkins, the Breeders and others, and this is the pick of the bunch.



# Film

## Irish

### confessions

**IN THE NAME OF THE FATHER**  
**GA Contains coarse language**

**G**reat director/star partnerships can be beautiful to witness. Take Fellini and Marcello Mastroianni, or Scorsese and De Niro, to name just a couple. It may be time to add to that list the duo of director Jim Sheridan and actor Daniel Day-Lewis. And, like Marty and Rob, the intellectual tag team of Italianamericana, Sheridan and Day-Lewis use their heritage (in their case, English/Irish) as the source for their collaborative material. The last time these two worked together (*My Left Foot*) it produced an amazing film, and an Academy Award for Day-Lewis. With *In the Name of the Father* they return again to telling a true-life Irish story, and have good reason to hope that the Academy will again recognise their efforts.

Gerry Conlon is a small-time thief in Belfast in the early 70s. This is an angry time – the British army patrol the streets, the IRA are trying to stay clear of the army and still police “their” part of the city. Gerry is the kind of vaguely pathetic crim likely to get squeezed between them. After only a last-minute fatherly intervention saves him from being “kneecapped” for stealing and accidentally starting a street riot, he decides to try his luck in London. He meets an old school friend on the ferry, Paul Hill, and, as his voice-over points out, his life is changed forever.

Arriving in London with no money, they track down an Irish friend living in a squat. After some initial tension with one of the English residents, they are invited to stay and become happy hippies at the fag end of Swinging London.

Elsewhere, things are much more serious. The IRA is in the middle of one of its most successful bombing campaigns, and Britain’s security forces are on the edge of panic. The government passes the anti-terrorism bill, allowing for suspects to be held for seven days without being charged or having access to legal representation. And, when a small pub in Guildford is blown up killing five innocent people, the new powers are brought into use.

On the night in question, Conlon and Hill are bumming around London, having been

thrown out of the squat by a jealous fellow resident. They chat with one bum, a certain Charlie Burke, and then rob a wealthy dominatrix’s flat. Flush with cash, the two buy identical flashy outfits, and Conlon heads back to Belfast to play the prodigal son. Two weeks later, life for the Conlons and their relatives the Maguires alters completely.

Dobbed in by the jealous squat resident, Conlon, Hill and two of their London associates are arrested for the pub bombing, and become the infamous “Guildford Four”. Not only that, Conlon’s ill father Guiseppe, and his London-resident aunt and her entire family, including two teenage children, are also subsequently charged with conspiracy, bringing the total number of defendants to 12.



The only evidence against the primary four is confessions obtained by, shall we say, forcible means. *In the Name of the Father* is very good at demonstrating the physical and emotional pressure brought to bear on the Conlons, and there’s more than one sequence that will make you flinch, not because it is gory, but because of the cruelty displayed.

Given that we know the outcome of the story, or at least have more than an inkling, Sheridan still manages to infuse the film’s two-and-a-quarter-hour length with plenty to hold the interest. Conlon’s time in prison brings him closer to his father, and it is Pete Postlethwaite’s finely judged performance

as the earnest Guiseppe that gives *Father* its considerable moral weight. Where Conlon falls into drug-use and flirting with the IRA, his father is a rock of Irish common sense.

When the older Conlon finally succumbs to his bronchial ailments, the tragedy of his father’s dying in prison an innocent man forces Conlon to face the situation he himself is in. He uses his intelligence and brings enthusiasm to the campaign of his lawyer, Mrs Pearce (Emma Thompson).

There is much that is magnificent about this film. First, the fact that it exists. The IRA and the English government are still at war and the film paints neither in a particularly flattering light. Sheridan and executive producer Gabriel Byrne must have walked some very fine lines to get it made,

***In the Name of the Father:* Pete Postlethwaite and Daniel Day-Lewis as the Conlons, father and son.**

especially with American money. They, along with the excellent cast, have succeeded in transforming what could have been a rather morbid tale of judicial malpractice into a film that is exciting from the first beat of U2’s arresting opening song to the last bar of the Sinéad O’Conner track that ends it. It is often exhilarating.

*In the Name of the Father* may not get Oscar recognition, but it shouldn’t need it. Do make it the next film you see.

**by Mark Tierney**



# Critics' Choice

The arts this week

## Music

**Berlioz Requiem**, New Zealand Symphony Orchestra, with the Orpheus and Ars Nova Choirs, conducted by David Porcellijn, Michael Fowler Centre, Wellington, March 19. Shall I be flippant and suggest that Berlioz's *Requiem* is just the kind of work that Cecil B DeMille might have commissioned, had he been working in Paris in 1837? If the spectacle of *The Ten Commandments* still thrills, so too does Berlioz's theatrical flair, particularly with brass and timpani. The March 19 performance has nothing like the choral numbers envisaged by the composer (although 200 singers will be taking part), but we'll have the might of the NZSO, playing its second *Requiem* within a week, and tenor Patrick Power's *Sanctus* should prove an eloquent envoi to three weeks of superlative music-making.

— William Dart

**Helen Noonan**, at the Maidment Theatre, Auckland, March 22-26. **Electric Karlheinz**, at the University of Auckland school of music, March 20. Two unique – and vastly different – concerts take place on the University of Auckland campus this week. Australian soprano Helen Noonan's mix of music theatre and aria recital has been well received at festivals in Hong Kong and Edinburgh, and comes to Auckland direct from the festival in Wellington. She says her performance is as much a satire as a celebration of "high art"; to the *Independent* in London it was a coup de theatre, to the *Guardian*, "a

creepy gothic fantasy staged with Beckettian simplicity". Auckland's Karlheinz Company specialises in performing new and unusual music pieces. Among the works in this concert are the premiere performances of *Crow* by John Rimmer, *Voices* by John Elmsly, and *Alive* by Paul Edgeler, performed using live instruments (oboe and saxophone) and computer processed sound.

— Chris Bourke



## Theatre

**Flowers at Breakfast**, at the Fortune Theatre, Dunedin, from March 18. Hot on the heels of the Thompson/Branagh version of *Much Ado About Nothing* comes the Fortune's world premiere of a local musical, loosely based on Shakespeare's plot. The third collaboration of Invercargill lawyer Roger Gimblett and Otago University music student Sally Bodkin, *Flowers* follows the stormy relationship of Holly and Chris, and their two best friends. Look out for the four young performers – Sarah Somerville, Rachel More (both new to the Fortune), Jason Kennedy and Robert Harte – and for the limited print run of a hand-painted work

especially commissioned for the production from Dunedin artist John Robinson. *Flowers at Breakfast* runs until April 9, when the weekend celebrations of the Fortune's 20th anniversary year will be taking place

— Rosemary Beresford

## Dance

**The Four Temperaments**, the Royal New Zealand Ballet, St James Theatre, Auckland, March 20. **How on Earth**, Douglas Wright Ballet Com-

pany, the country's best contemporary dancers in the Douglas Wright Dance Company's *How on Earth*, along with a bungy-jumper, a yodeller/karanga singer and chainsaw and graffiti artists.

— Raewyn Whyte

## Exhibition

**Postal Portraits**, the New Zealand Portrait Gallery, Wellington, until May 14. The US mail arrives bearing faces such as Patsy Cline, Bill Haley and Hank Williams. New Zealand Post isn't quite that hip – but we're slowly learning to assert our national identity through the humble postage stamp. For decades English monarchs were the only faces seen on our stamps and images of New Zealand were limited to lakes, mountains, Maori scenes and decorative

**Berlioz's Requiem**, in Wellington.

pany, Dunedin, March 22; Christchurch, March 23-24. Two productions fresh from the International Festival are this week's picks. Ballet fans living in reach of Auckland will want to see George Balanchine's famous master work, *The Four Temperaments* – included, with Michael Parmenter's *Tantra*, and Robert North's *Troy Game* – in a benefit for the NZ Aids Foundation at the St James Theatre. *The Four Temperaments* highlights the company's women in all their glory, drawing attention to their musicality and technical mastery of Balanchine's demanding style. And dance fans in Dunedin and Christchurch will want to see

motifs. The royal dominance was broken in 1959, with the stamp for the Canterbury centennial year, which featured a statue of J R Godley, the province's founder. Since then, our stamps have featured New Zealanders prominent in a variety of fields: tennis, poetry, rugby, nuclear science, athletics, nursing, aviation, politics, play writing and thriller writing. The exhibition *Postal Portraits* makes a statement about our national character and the people we see as heroes, achievers and role-models. In addition to stamps and original artwork, the exhibition includes paintings, prints, memorabilia and photographs, plus some designs that never got near an envelope.

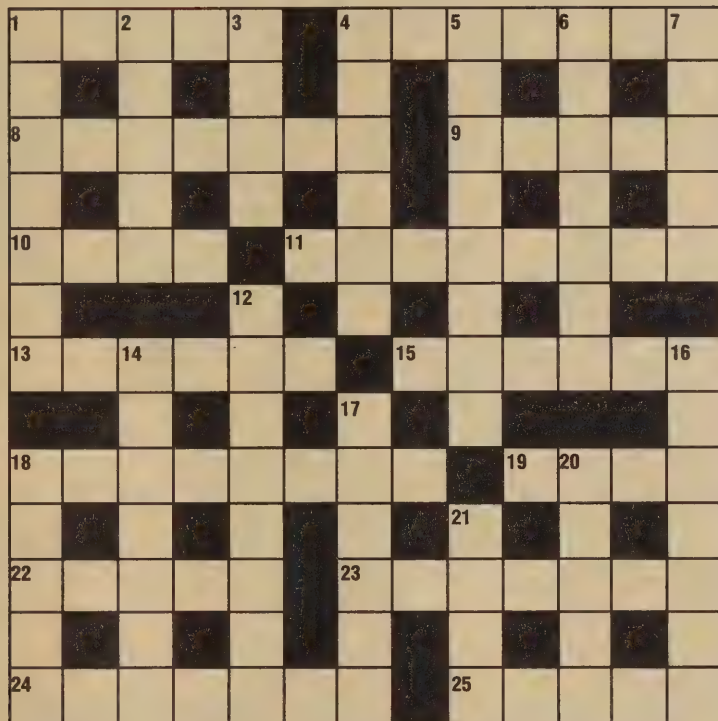
— Chris Bourke



# Crossword

by R W H

Puzzle No 2729



## Clues across

1. See clue for 13 and 15 across (5).
4. Continuous (3-4)
8. Colonist who pays his debts (7).
9. Card game demanding silence (5).
10. Badly done knot (4).
11. No bargain! (4,4).
- 13 & 15. This year it falls on 4th of 1 across (6,6)
18. Punish, in this case (8).
19. Departed (4).
22. See 6 down (5).
23. Crooked dealing made straight (7).
24. Send mad with the explosion of grenade (7).
25. Extra (5).

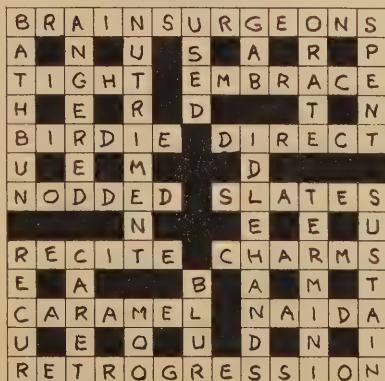
## Clues down

1. It is said to make the heart grow fonder (7).
2. Estimated sort of trade (5).
3. Flower girl (4).
- 4 & 17. Close shave? (6,6).

**STUCK? Phone our Crossword Help Line: 0900 95394. Calls cost 99c a minute; touch tone phone required; cellphones have different rates; children should ask parents before calling; service provided by Telephone Information Ltd.**

5. It is said to sweep clean (3,5).
6. \_\_\_ of the 22 across ... one foot in the door? (4,3).
7. A *Coronation Street* term of endearment (5).
12. Scattered (8).
14. False report maliciously uttered (7).
16. Gave up (7).
17. See 4 down.
18. Intimidated lower newspaper chief (5).
20. Possessed (5).
21. Prima donna very keen to rise (4).

## Solution No 2728



# Listener

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# Books

## ... A Wop Bam Boom!

Bits and bobs of rock and pop are fertile ground for an exploration of 20th-century music.

By Chris Bourke

**THE GUINNESS ENCYCLOPEDIA OF POPULAR MUSIC – Concise Edition, edited by Colin Larkin (Guinness, \$99.95).**

**E**lvis Presley's manager, the cigar-chewing "Colonel" Tom Parker, once painted sparrows yellow and sold them as canaries. He was introduced to Elvis by the country singer Hank Snow, famous for his ill-fitting toupee, and Parker promptly cut Snow out of the Presley action. Two of Snow's big hits were "I'm Movin' On" (later recorded by Elvis) and the rapid-fire "I've Been Everywhere". The latter song was Australian; Snow changed the 93 place names to suit an American audience and recorded it in only six takes.

Connections, connections. Loretta Lynn's answer song to Tammy Wynette's "Stand By Your Man" was called "The Pill", and was banned on several radio stations. She later had a country hit with "Pregnant Again" and, in a duet with Conway Twitty, "You're the Reason Our Kids Are Ugly". In the 90s, both members of English pop duo Shakespear's Sister (they got stuck with the spelling mistake) were pregnant when they recorded the album *Hormonally Yours* ...

Forty years after the explosion of rock'n'roll, the market for popular culture is so vast it now maintains its own scholarship industry. In the 90s, several major publishers have produced weighty reference tomes, their editors hoping to explain, inform, proselytise and entertain consumers of popular music. In quick succession came

*The Faber Companion to 20th-Century Popular Music; The Oxford Companion to Popular Music and The Penguin Encyclopaedia of Popular Music*, each with their idiosyncrasies. The Faber had the broadest mind and the best writing; the Oxford was disdainful of rock'n'roll but reliable on musicals; the Penguin read like a train-spotter's diary. (This music reference industry seems peculiarly British – perhaps the long cold nights breed the obsessiveness and eccentricity required – and male.)

Overshadowing all of these, with an authority and breadth comparable to *The New Grove Dictionary of Music and*

*Musicians*, is *The Guinness Encyclopedia of Popular Music*, four volumes originally published in 1992 (available on order here for \$795).

Editor Colin Larkin has now condensed that work into a family-bible-sized single volume, culling the original 9000 entries down to 3000. He has extra detail, quirky photo research and a greater selection of artists, and covers more musical eras, genres and cultures. For the first time, the popular music of Latin-America, continental Europe and the Caribbean gets adequate acknowledgement, albeit tentatively written (India and Asia are promised for the next edition). And that arrogant upstart



CHRIS MOUSTALE





rock'n'roll is reminded that it is just another form of popular music, alongside middle-of-the-road pop, cabaret, jazz, world music, instrumentals, muzak and musicals.

The concise *Guinness* does have its faults, most of them related to its production on computer. Typographical errors are rife, and the text is sometimes verbose, as if no copy editor checked the entries. Perfection seems to have been sacrificed in a desire to be up to date (events as recent as mid-1993 are included), so sloppiness sometimes mars what should have been the ultimate reference work. Albert Goldman was Elvis's notori-

ous biographer, not Albert Grossman, who was Dylan's notorious manager. And, in what must be the most unfortunate misplaced keystroke for a major encyclopedia – comparable to leaving Genesis out of the Bible – Louis Armstrong has been deleted entirely (although two obscure sidemen are featured). Also, the inconsistent word-lengths are maddening: David Crosby warrants more space than Bing?

The entries are by almost 100 outside contributors, 95 percent of whom are male. Their writing has the pre-punk earnestness of *Melody Maker*, is stronger on facts than analysis, but has just enough opinion to be useful. In his charming, almost naive introduction, Larkin comes across as a true fan – not a point-scorer, or a hoarder, but an enthusiast who wants to share his excitement. He thanks every friend who ever introduced him to a song, and even his own ears for discoveries he made himself. And, in his editing, he shows he also has an ear for a good story.

These people are, after all, in show business, and their colourful personalities are allowed to shine through the facts. There's the outrageous humour of rockabilly singer Ronnie Hawkins ("Abraham Lincoln said all men are created equal, but then he never saw Bo Diddley in the shower") and the "epic vulgarity" of Liberace, seen here as an influence on both Freddie Mercury and Nigel Kennedy.

Many sagas of epic absurdity and tragedy remind us that the film parody *This Is Spinal Tap* was firmly based in reality. Take the fate of the Shadows in the 70s – one member became a Jehovah's Witness, another was fatally electrocuted, a third had a tempestuous romance with Olivia Newton-John. Status Quo and Def Leppard rival each other as accident-prone bands; Beatle wannabes Badfinger lost two members to suicide; western swing legend Bob Wills married six times in as many years, then got into financial strife and sold his Dallas nightclub to Jack Ruby.

The many stories of heartbreak and heroism, in careers that can last a weekend or a lifetime, make this an encyclopedia to be read as well as referred to. In sharing his joy in exploration and discovery, Larkin has done fellow music buffs a favour. He will solve arguments and broaden tastes. We can all do with some guidance: before his final operation, the quotable jazz drummer Buddy Rich was asked by a nurse if he was allergic to anything. "Just country music," he said. ■

## Luck be a lady

**HEAVEN, by Chad Taylor (David Ling, \$24.95).**

**T**here is no time more appropriate than the steamy end of an Auckland summer to read this engagingly surreal debut novel, for that's exactly the setting and climate it conjures up. The author's training in graphics and his interest in film can be seen at work in his writing habits: his vivid, telegram-style evocations of settings and props, the exact visualisation of his characters' dress and salient features, and of the (mostly nocturnal) city-space they move in; his deft cuts from scene to scene, keeping up the narrative's pace; his judiciously placed and timed snatches of dialogue; his use of flashbacks. Or are they flash-forwards? For the novel's central character, a transvestite prostitute known to his/her associates as Heaven, is blessed (or cursed) with the gift of prescience, an attribute of little benefit to herself, but of keen interest to a couple of rival gamblers.

*Heaven* features incidental drunkenness, violence and raunchiness and a cast of hundreds, but most of them are extras, fleeting shapes in the lurid lights and dense shadows of K Road's night life. Its core consists of a mere handful of characters: Robert, a feckless architect and gambling addict; his disaffected wife Jennifer, a hard-nosed businesswoman; their preschooler son; a psychiatrist who is Heaven's shrink and Jennifer's part-time lover; an accountant; and Robert's gambling mate, crooked pimp and nightclub owner Stanner. On the sec-

**Chad Taylor: capricious flashes of verbal virtuosity.**



KERRY BROWN



ond plane, there are Heaven's flatmates and fellow-transvestites, a couple of sinister hit-men and a few regular poker players; the latter are totally faceless, but the heavies and the drag-queens are granted the odd closeup by Taylor's restless camera.

This is a story about the vagaries and mysteries of chance.

"'Luck wanders,' Stanner said [he's an American, from Nevada, of course]. 'Aimless. Like tides and the stars and the fucking weekend traffic. She probably doesn't even know she's luck.'" Huge amounts of money change hands, and the key to the ebbs and tides of luck is Heaven, with her shadow-box filled with pointless mementos; but in the end fortunes evaporate as mysteriously as they have materialised. We don't care much if, like Robert, we're driven less by greed than by the excitement of the game.

Heaven's sexual indefinability is apt, insofar as it seems to reverberate in the emotional detachment and insecurity of the other central characters; affections and loyalties flicker and change colour like K Road neon signs. What this novel has captured quite brilliantly is the rootlessness, arbitrariness and aridity of city life in the 90s. The narrative is racy, captivating, with occasional, capricious flashes of verbal virtuosity.

On the reverse side of the coin (the 20-cent piece landing on its edge in the last game of chance comes to mind!) there are some disturbing red herrings and loose ends: the woman in the swimming pool; the "little man", a cross-dressed woman and would-be customer of Heaven's who, in a hilarious incident, loses her pink strap-on dildo in the street ... As well, there is some inadequate revision and editing. When do we move from mid-October to high summer? Why and how does Heaven's spectacular mane change from peroxide blonde to black and red, and does her green-walled room have one window or more? How come the seemingly many nights of Robert's coma add up to no more than two days? Since when is "shined" the past tense of "shine", and "wrote" the past participle of "write"?

Ah well, such matters should crop up in a letter to the editor rather than a book review, I suppose, but they are symptoms of what impresses me as excessive haste to get a promising young novelist's work into print. They don't stop me from looking forward to his forthcoming *Pack of Lies*, which, I hope and trust, will be free of such trivial blemishes.

by Robert-H Leek

## Patchwork

**CONFIDENT TOMORROWS: A Biographical Self-Portrait of O T J Alpers, compiled and edited by Antony Alpers and Josephine Baker (Godwit Press, \$49.95).**

**T**his is an odd and unsatisfactory book. O T J Alpers, a respected and much-loved lawyer, died in 1927, some two-and-a-half years after he capped a distinguished legal career by being elevated to the Supreme Court bench. Before he died he completed a volume of reminiscences, *Cheerful Yesterdays*, which was published after his death and enjoyed a readership that extended well beyond the dusty and tenebrous confines of barristers' robing rooms. In it, Alpers exercised the autobiographer's privilege of presenting himself in a rather attractive light: cheerful, as the book's title would suggest; hard-working; exhibiting broad human sympathies; and both absorbed and amused by the law's complexities and oddities.

Antony Alpers is OTJ's son. Josephine Baker is his granddaughter. Between them, they have stitched together a book out of letters, a diary, contributions to newspapers and extracts from *Cheerful Yesterdays*. But, however variegated the choice of materials and however skilful the needlework, a patchwork quilt is still patchwork.

Nor do I think Antony Alpers has necessarily done his father's

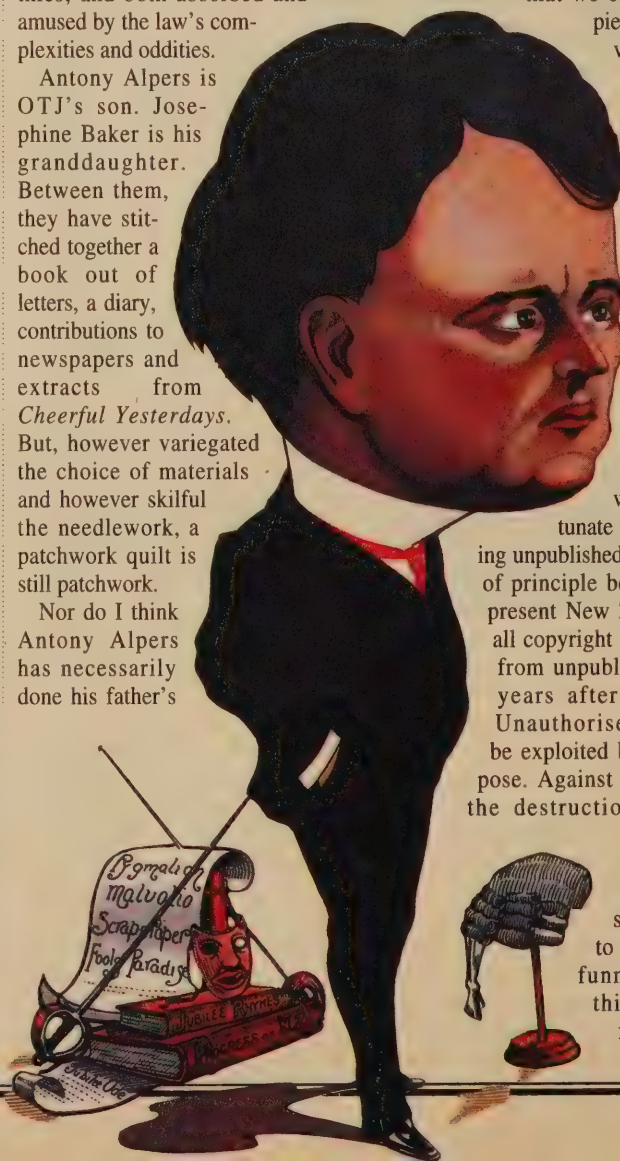
memory a great service by revealing the man behind the mask assumed in *Cheerful Yesterdays*. In his letters and diary entries, OTJ is inclined to record some witty sally he made in court, or recount to himself his accomplishments and remind himself how hard he had worked for them. This sort of insecurity is not uncommon among people who have "fought their way up from nuffink", and there is nothing wrong with it, on the one hand; nor, on the other hand, is it something we would necessarily like uncovered.

We all enjoy the fruits of scholarship by remorseless and dispassionate biographers or editors, who, through their researches, allow us to enjoy people revealing their quirks and frailties in letters and journals. The difference here is that OTJ was no Boswell or Virginia Woolf, and that Antony Alpers believes that he is giving us more of his father than was revealed in

*Cheerful Yesterdays*, whereas I believe that we end up with less. Filial piety, one could assert, is a virtue never misplaced, except when you are writing about your father.

Especially as it can lead you to be less than true to the lifeblood of your own profession. Antony Alpers is deservedly renowned as the biographer of Katherine Mansfield. But on the subject of OTJ's papers, he writes: "It is most unfortunate that some of the remaining unpublished papers must as a matter of principle be destroyed. Under the present New Zealand Copyright Act all copyright protection is withdrawn from unpublished writings only 75 years after the author's death. Unauthorised copies can then be exploited by anyone for any purpose. Against that odious possibility the destruction of private papers can alone give full protection."

That is a dreadful sentence for a biographer to write. Sure, writers are funny about this sort of thing: W H Auden was famous for his assertions that a writer's life had





nothing to do with his work, and that the one should never be used to illuminate the other, which did not prevent him in an essay from speculating on which particular form of buggery A E Housman might have enjoyed on his trips to Paris. But then Auden wasn't, principally, a biographer. Fair enough to burn your own papers: no one can stop you doing that. But there is a whiff of sulphur and brimstone in the smoke which ascends when a biographer burns someone else's. Even if the biographer is a son of the man whose hand inscribed the writings being incinerated.

by A K Grant

## Cautionary tale

**THE DEVIL'S CANDY: The Bonfire of the Vanities Goes to Hollywood, by Julie Salamon (Picador, \$24.95).**

**Q**uestion: Has there ever been a film adaptation that was better than the book? Answer: Not if you liked the book.

In *The Bonfire of the Vanities*, one of the successful big novels of recent times, Tom Wolfe created a view of New York and the excesses of the 1980s that readers took to their hearts. Hollywood turned *Bonfire* into one of the biggest stinkers of the decade.

As Julie Salamon's story shows, the novel carried so many great expectations that the film was doomed before the cameras stopped rolling. The studio (Warners) wanted Spielberg to direct; he refused to touch it. Brian De Palma was a risky choice. Responsible for movies such as *Carrie*, *Dressed to Kill* and *Body Double*, he was seen by many as a misogynist. He was more than that, but his reputation as a blood-and-gore director had him typecast.

The movie ate up \$US40 million. There were script problems, and changes were made for the strangest reasons. In the book, the judge is white. To help attract a wider audience, it was decided that in the film he would be black.

There were problems with actors. Partway through the film, Melanie Griffith took a break and came back with silicone-enhanced breasts. De Palma discovered that star Bruce Willis couldn't play the pivotal character of the British journalist. All Willis could play was a kind of likeable rogue.

What to do: get another actor? C'mon,



**Vanities in vain: Bruce Willis, with Melanie Griffith and Tom Hanks.**

this is Hollywood. They rewrote the character so he became a likeable rogue. Despite everything, when it was done, the studio thought it had a hit. So did everyone concerned – except the audiences.

In front of real people, it just didn't score. De Palma's friend Spielberg sat through a test screening and watched the audience. He told De Palma he lost them at the end of the first act: "They didn't know whether they should be laughing or screaming."

De Palma could not believe the response cards from a literate test audience in Boston. They showed that they didn't much

like the film, and the scene they liked most was where a character slips off her panties and photographs herself sitting on the office photocopier.

Judgment Day. *Bonfire's* opening saw it gross less than a third of what it needed, pulling a paltry \$US3 million in its first weekend. The reviews were uniformly damning. *The New Yorker's* Pauline Kael began: "Brian De Palma walked right off a cliff ..."

It sent a shiver through the industry. For a while, people talked about the need to make lower-budget movies. But the boss of the studio (Stephen Ross of Time-Warners) received \$US78 million-plus in total "compensation" for 1990, making him the highest-paid executive in the US. And, by the next season, it was back to business as usual.

Salamon, the film reviewer for the *Wall Street Journal*, has produced a well-written cautionary tale about the business of dreams. It doesn't have the literacy of Lillian Ross's *Picture* (about the making of *The Red Badge of Courage*) and, for real dirt, I recommend Julia Phillips's *You'll Never Eat Lunch in this Town Again*. But *The Devil's Candy* is fascinating; required reading for wannabes.

(Tom Wolfe, when he finally saw the film, was diplomatic. "The great thing about selling a book to the movies," he said, "is that nobody blames the author.")

by Arthur Baysting

## In Brief

**SUPER FOODS, compiled and edited by Katherine Joyce Smith (Auckland Institute of Technology Press, \$29.95).**

**T**his is a *Whole Earth Catalogue* for the 1990s. Its 200 pages cover a range of sometimes passionate essays – some apparently scientifically based – on everything from tinkered genes in supermarket vegetables to the benefits of free-range poultry farming.

It is a do-it-yourself book, predicated on the idea that much of the food we buy is genetically impaired, chemically weakened and mineral deficient. It sets up the case for non-commercial seeds and home-grown, compost-improved, companionably planted and organically raised plants. There are sections on gardening tech-

niques, on growing vegetables and grains, fruit trees, on seeds and safe pest control, as well as on animal care.

The work is comprehensive, with essays by a number of well-known figures in the field, including Chris Wheeler and Jack Meechin, for many years a contributor to, and editor of, *Soil and Health*.

There can be no mistaking where the writers are coming from and, because their position is still regarded as "fringe", their efforts will be decried by the establishment. But, given this country's astronomical cancer rate and widespread dietary difficulties, *Super Food's* plea for the cautionary, do-it-yourself approach can only be seen as overdue.

– David Young



by Lois Daish

## Hard cheese



### Choosing the finest cheddars.

**D**o you want to go back for a second helping? – is the ultimate test of cheese quality. This was the advice given to the 13 judges at the first New Zealand Cheese Awards in Wellington last month. The categories were fresh, bloomy rind, semi soft, hard, blue and new or experimental. New Zealander Juliet Harbutt, a London-based cheese

consultant, and Frank Martley, cheese technologist at the Dairy Research Institute in Palmerston North, were the advisers.

John Comerford, an experienced wine judge; Robyn Shaw, another Wellington foodwriter; and I were assigned to taste 19 different cheddars, part of the “hard” category – and hard it was. We grow up in a culture where cheese usually means cheddar. We eat it without a great deal of discernment, while focusing our critical faculties on

cheese types that are new to us. But these cheddars weren’t all the same. Some had straightforward, sweet, milky flavours. Others had a taste of mystery, with a hint of caramel, ripe pears or crushed hazelnuts. These were the ones that drew us back for another bite – and those that eventually won gold medals.

One of the pleasing aspects of these awards was that we were not looking for just one winner. As with wine awards, we could present as many gold, silver or bronze medals as we saw fit. More golds were awarded in the cheddar section than any other,

reflecting our long history of producing fine cheddars for the domestic and export market.

One company, the Southland Dairy Co-operative, under the brand name Pioneer, won two golds and one bronze for its cheddars. Rick Carmont, the co-op’s cheese unit manager, described their cheddars as having a roundness of flavour, encompassing a whole chorus of aromas and tastes, without being confusing or “dirty”. He attributes their success to a geographical advantage in the milk supply, and the dedication of the long-serving cheesemakers. Most of the other gold-medal

JANE USSNER



winning cheddars also came from the South. These were Koromiko Tasty and Barry's Bay Rinded Mature. Tui Tasty represented the North Island.

The gold-medal winning Pioneer Veteran cheddar had been made in March 1990, so was almost four years old when it won its award. It has been acclaimed in Britain, its principal market, where it is marketed as Anchor Special Reserve Cheddar and sells for \$NZ80 a kilo. In this country, it is available only in Southland.

Aged cheddars are too special to be used for cooking. Relish them just as they are and treat them with the same respect that you would a wedge of brie or blue. Unlike some cheeses, cheddars are to be enjoyed all day long. In the morning, eat them accompanied with a crisp, new-season apple, at lunchtime with bread, tomato and a bottle of beer, and in the evening with a glass of tawny or ruby port, or a well-aged cabernet blend.

The lesser cheddars can see the day through, too. Cheese on toast for breakfast, cheese and onion sandwich for lunch and cheese soufflé for dinner. In fact, cheddar remains our most important cheese for cooking, particularly baking. And no baked cheese items can surpass cheese straws. There are several versions, ranging from delicate to sturdy. Here are three that I use. The first, a delicate, buttery dough, is also good for tiny tartlet cases, which can be filled after baking with mixtures such as mashed avocado or lightly scrambled egg.

#### **DELICATE CHEESE STRAWS**

*50g butter*  
*50g grated tasty cheddar cheese*  
*50g flour*  
*pinch cayenne powder*  
*pinch dry mustard powder*  
*pinch black pepper*

Put all the ingredients into a food processor and process until it forms a mass. Scrape out and set aside in a cool place for 20 minutes to firm up. Roll out quite thinly on a floured bench

and cut into small, short straws about twice the size of a matchstick. Transfer to a baking tray and bake in a hot oven, 200°C, until golden brown and crisp.

THIS crunchy dough is also excellent for making big cheese crackers, known as busters, to eat by themselves or buttered.

#### **CRISP CHEESE STRAWS**

*70g flour*  
*¼ tsp baking powder*  
*pinch cayenne*  
*1 tbsp butter*  
*50g grated tasty cheddar cheese*  
*2 tsp cold water*

Put all ingredients, except the water, into a processor bowl and process until crumb-like. Trickle in the water and process until it starts to clump. Tip out and roll thinly. May be cut into straws up to 10cm long without any danger of breaking when cooked. Bake on a lightly buttered baking tray at 200°C for 10 minutes until golden brown.

THIS rough, puff cheese pastry can also be used to enclose a bacon and egg pie, or to cover an apple pie.

#### **FLAKY CHEESE STRAWS**

*100g flour*  
*25g butter*  
*75g grated tasty cheddar cheese*  
*pinch cayenne pepper*  
*pinch dry mustard*  
*pinch black pepper*  
*2 tsp cold water*

Put the flour and butter in a processor and process until the butter is well dispersed. Add the cheese and seasonings. Pulse to mix. Trickle in the water and pulse briefly, then tip out onto a bench and form into a ball. Rest in a cool place for 5 minutes, then roll out roughly. Fold the rolled dough over into 3 layers and roll again. Fold in 3 again, in the other direction. Rest for 20 minutes, then roll medium thinly and cut into 5mm-wide sticks. Bake on a lightly greased baking tray until puffed, golden and dry right through. This may take 15 to 20 minutes at 200°C, but watch carefully. ■

## **Singing the blues** *by Keith Stewart*

**T**raditionally, the French have their cheese course immediately after the main, which provides a counterpoint to the last of the red wine before dessert arrives and takes over all the taste facilities. In a country as rich in cheese as France, where so much wine is drunk in its virile youth, this seems absolutely logical – and there are many regional cheese and wine combinations that celebrate local culinary assets.

New Zealand, too, has for many years associated cheese and wine, originally in the ubiquitous wine and cheese functions that introduced many of us to wine culture. Our wine has such forceful flavour that we also have many examples of combinations that are delicious, notably the creamy soft cheeses, camembert or brie, and the rakishly aromatic sauvignon blancs of Marlborough. In general, though, wine and cheese are not comfortable partners. Mostly, the cheese sticks to your teeth and gives the cabernet sauvignon a more than passing resemblance to sour milk, which may be an advantage with some wine, but can be terribly disappointing if you have just pulled the cork on your best bottle of Chateau Overdraft.

Unobtrusive flavours are the most harmonious for wine of good quality, because the essence of excellent wine is invariably its subtlety. Bolshie foods, such as pungent, powerful cheese, are simply too much, submerging any flavour nuances, or the intricate delicacy of something aged to perfection.

When young, big and bold, wine can stand up to the invasive gooiiness of cheese, especially immature red wines that bristle with aggressive acid, mouth-puckering tannins and lashings of berrylike fruit flavours. Drink a glass of such prickly youth that may happen to be left over after the juggled hare, and your tongue could welcome the soothing calm of something smooth and creamy – but not the indelible tang of very old cheddar.

The most sadly misleading of all cheese and wine myths is the combination of old, fine reds with extravagant blue cheese. This clash between power and subtlety invariably ends in an overwhelming victory to the cheese, for its surging aroma and barrage of flavour are too much for all but the most robust wines. This is unfortunate, because a cantankerous, old blue cheese is as enchanting to fans of red wine as is a mature bottle of Hermitage or Coleraine.

Blue cheese does allow the presence of loud, fortified sweet wines of the port or muscat families. It insists on being the centre of attention, though, so it is wise to keep the costs of such wines down or you could be disappointed financially. For those special reds that ask for company, mild and nutty cheeses are most suited if you are going French and eating cheese between courses. In my experience, however, there is never any of the very good wine left, so being occupied by something loud and blue is a perfect interlude while waiting for the pudding.

### **TRY THIS**

**NEUDORF PINOT NOIR 1992**

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# Sports Talk

by Joseph Romanos

## 'I still get butterflies ...'

**Back in the swim, Rebecca Perrott has set her sights on the world champs.**

**W**atching Rebecca Perrott outclass the rest of the field to win the open women's belt race at the recent national surf lifesaving championships brought back memories of her glory days as a swimmer in the late 1970s.

Perrott, now 32 and a mother of two, was too quick and strong for the field at Lyall Bay, opening a six-metre lead early on and never being challenged after that.

It was great to see her competing again. Through the 1970s, she was one of our best-performed and most modest champions. After representing Fiji (her family were living there at the time) at the 1974 Christchurch Commonwealth Games, aged just 12, she improved so rapidly that, by 1976, she was one of the best freestyle swimmers in the world.

At that year's Montreal Olympics, she was the fastest qualifier for the 400m freestyle final (and, briefly, the Olympic record-holder) with her 4min 15.71s. Though she improved to 4min 14.76s in the final, she was touched out of the medals, taking fourth place behind Petra Thuemer, Shirley Babashoff and Shannon Smith, all swimming greats. Perrott recorded the ninth fastest 200m time and 13th fastest 100m time at Montreal.

By the 1978 Edmonton Games, she was in superb form, winning the 200m freestyle from Tracey Wickham, Michelle Ford and Sharron Davies, all big swim names. At Edmonton she also took a silver in the 200m individual medley and bronzes in the 400m and 800m freestyle.

Perrott would have been 18 at the 1980 Moscow Olympics, and possibly at her peak, but the boycott deprived her of the



Surf lifesaver Rebecca Perrott with her children Hannah and Sam: "I feel strong."

chance to compete. There is no bitterness. "In a strange way, it was almost a relief. I was training hard, and looking forward to it, but, on the other hand, by then I was feeling a lot of pressure from other people's expectations."

The boycott may have signalled the end of her swimming career, but she did not retire from competition. Within two years she was a national surf lifesaving rep, competing for New Zealand in England. After that came marriage and raising her two children, Sam (now eight) and Hannah (five). She went to England for several

years and, while there, hardly swam at all.

On returning to New Zealand in 1990, she went back to the pool, excelling at Masters swimming, and turned again to surf lifesaving.

In 1993 she was a member of the Lyall Bay line-up that won the national teams race. Encouraged, she decided to have a crack at this year's open women's belt race, especially as the nationals were being held at her home club.

"My preparation wasn't perfect," she says. "Before Christmas I was able to put in some good training, but then I got sick and

JANE USSHER



## Sports contest

Which medal did Millie Khan win in the 1990 Commonwealth Games bowls singles event?

Send entries to *Listener Sports Contest*, PO Box 1820, Wellington; entries close March 24.

**February 26 answer:** Netballer Sandra Edge competed for Poverty Bay at her first national tournament, in 1979.

**Winner:** D Graham of Oamaru.

wasn't able to train as often as I wanted."

The demands of her job and raising her children also make things difficult. This was obvious during the nationals. Before the belt race, in which all her opposition was aged 20 or under, she spent several minutes with her children, trying to calm them down after a squabble and to ensure they'd be okay while she competed.

"That sort of thing does make things hard. I did think it would be a lot easier if I was there by myself."

Now Perrott has been named in the New Zealand team for the world champs in England in September. "I'm really looking forward to that. I'll be able to get in some solid training and, when I'm there, I'll be focusing entirely on the competition."

Perrott says she has never lost the competitive urge that she developed as a teenager. "Before a race, I still get the butterflies in my stomach. I hate that feeling, but I know it's a good sign, because it means you are serious, that you care about the event."

She says age is not really a factor when she competes. "I'm not swimming as fast as when I was at the Olympics, of course, but I feel strong. I don't usually spend much time thinking about how young the rest of them are. But, I must admit, at the Wellington swim champs a while ago, it did hit me. There were some seven- to nine-year-olds competing. They looked about the same age as my kids! Apart from Toni Jeffs, I don't suppose there were any other swimmers aged more than 20."

**I** see Jack Sharkey has finally been inducted into boxing's Hall of Fame. Sharkey, 91, is the oldest living former heavyweight champion. He is the only boxer who fought both Jack Dempsey and Joe Louis, not that he fared very well against either. Dempsey knocked him out in seven rounds and Louis in three.

Sharkey had an unusual record in heavyweight title fights. In 1930 he lost on a foul to Max Schmeling for the title vacated by

Gene Tunney. This was the only occasion the title has been won on a foul. Two years later he beat Schmeling on points to win the title. He lost it the following year when he was knocked out in the sixth round by Primo Carnera, which must rate as the worst performance of Sharkey's career.

Carnera was a poor boxer whose record was boosted by dozens of wins engineered by the Mafia bosses "managing" him.

Another to be inducted into the Hall of Fame was Michael Spinks, the only light-heavyweight champion to win the heavyweight title. Other light-heavyweight champions, such as Bob Fitzsimmons and Evander Holyfield, have held the title, but not at the same time. Such good light-heavyweight champions as Billy Conn, Archie Moore and Bob Foster failed in heavyweight title contests.

Spinks won the heavyweight version by gaining a split decision over an ageing Larry Holmes. A year later he was knocked out by Mike Tyson in little more than a minute.

**D** on Calhoun's life changed forever the day he attended a Chicago Bulls match last April. Calhoun was plucked from the crowd for a pre-game promotion and shocked everybody by sinking a 25-metre shot, now famous, from the opposing free-throw line to win a stake of \$US1 million.

The stadium erupted. Next thing Calhoun was doing high fives with Michael Jordan and the rest of the Bulls.

I recall Calhoun being interviewed the next day and saying the money would not change him. Well, it has, just a bit.

He quit his \$5-an-hour job and hired a personal trainer, aiming to try out for a pro basketball team. That never worked out, but now he has been signed by the Harlem Globetrotters' development team as a shooting guard.

Incidentally, there was quite a to-do before Calhoun got his money. As is the way of these things, the advertiser refused to pay, citing a clause in the promotion excluding pro basketballers from taking part in the contest. The 24-year-old Calhoun's short stint in third-division college basketball was said to have excluded him.

However, the Chicago Bulls and a television station got together and, between them, paid Calhoun his money.

How rare was Calhoun's bucket? Former basketball coach John Dybvig reckons even Jordan himself would be pleased to hit the rim three times out of 100 from the opposition free-throw line.

## Simply the Records

Sydney rugby league grand final records.

**Most wins:** 15 – **St George** (1949-79); 9 – **South Sydney** (1931-71)

**Most consecutive wins:** 11 – **St George** (1956-66)

**Highest score:** **South Sydney** 42, Manly 14 (1951)

**Record margin:** **Eastern Suburbs** 38, St George 0 (1975)

**Lowest winning score:** **Parramatta** 4, Canterbury 2 (1986)

**Drawn matches:** **St George** 9, **Parramatta** 9, 1977 (St George won replay 22-0); **Manly** 11, **Cronulla** 11, 1978 (Manly won replay 16-0); **Canberra** 14, **Balmain** 14 at end of regular time, 1989 (Canberra won 19-14 after extra time)

**Most team tries:** 8 – **South Sydney** (1929, 1951), **Eastern Suburbs** (1936, 1975), **Newtown** (1943)

**Most individual points:** 20 – **Harold Horder** (2 tries, 7 goals), North Sydney, 1922; 19 – **Dick Dunn** (3 tries, 5 goals), Eastern Suburbs, 1945; 17 – **John Peard** (1 try, 7 goals), Parramatta, 1975

**Most tries:** 4 – **Johnny Greaves** (South Sydney), 1951

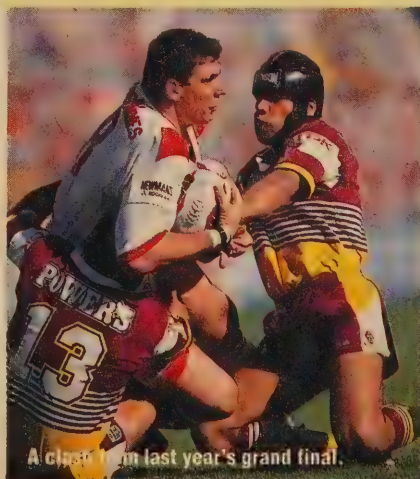
**Most goals:** 8 – **Harry Bath** (St George), 1957

**Most appearances:** 11 – **Norm Provan** (St George), 1953-65

**Most successful captains:** 5 wins – **Jack Rayner** (South Sydney) 1950-55; **Ken Kearney** (St George) 1957-61; **Jack Gibson** (Eastern Suburbs and Parramatta) 1974-83

**Biggest crowd:** 78,056 – **St George v South Sydney**, SCG, 1965

**Sent off:** **Brian Orrock** (Souths) and **Heck Farrell** (Wests) 1952, fighting; **Harry Bath** (St George) and **Rex Mossop** (Manly) 1959, fighting; **Billy Wilson** (St George) 1962, punching; **Phil Sigsworth** (Canterbury) 1986, head-high tackle



A clash from last year's grand final.



# Your Money

by Mary Holm

## The climb to the top

**Women's work has changed a lot in the past century. But some things stay the same.**

**T**he director of Auckland Technical School in 1912 said of typing: "A girl seems to be admirably adapted for that kind of work, and it is a class of work that does not require a tremendous amount of brains." At least young typists of the time were paid. A soon-to-be-released government report says that, in the 1880s, "young female apprentices would often work for nothing in the vain hope of a job after qualifying", and skilled tailoresses earned less than half of what tailors received.

How far women have come since then, and how far they still have to go, are revealed in *Women's Labour Force Participation in New Zealand: The Past 100 Years*, a report by Lisa Davies of the University of Waikato, which was commissioned by the Department of Social Welfare's Social Policy Agency.

A century ago, the report says, a quarter of women aged 15-64 were in the labour force, while almost all men were. By the early 1980s, the male rate had dwindled to about 85 percent, while the female rate had risen to almost half. Since then, unemployment has hit both genders, but particularly men. (The Pakeha female workforce continued to grow from 1986 to 1990, but the Maori and Pacific Island one declined.) Recent figures show just under two-thirds as many women are in paid work as men.

Over the decades, women have mostly worked in the service sector. In the 1970s and early 80s, more than two-thirds of women workers were in just three broadly defined industries: community, social and personal services; wholesale and retail trades, restaurants and hotels; and manufacturing. Since then, manufacturing has been replaced by finance, insurance and business services – a happy development, because

finance pays better, and is less vulnerable in economic downturns.

Women are, of course, making inroads into former male bastions. More are in management, and there are even a few in civil engineering. Women still make up less than 20 percent of physical scientists, dentists, and ministers of religion, but architecture and law have seen big changes in gender balance.

"There's practically no occupation left that women can't be in," says associate economics professor Prue Hyman, who is quoted extensively in the report. "There's still a problem with combat in the army that I can't get too excited about. And I think there's still an archaic mining one. But those are the only formal barriers left."

The formal barriers were certainly there in the Depression and beyond. It wasn't until 1936 that women could join men in registering as unemployed. In 1945, the minimum wage was five guineas a week for men, but three guineas for women. In 1960, equal pay for civil servants began; in 1972 it was extended to everyone. Over the phase-in period, women's ordinary time earnings rose from 72 percent of men's to 79 percent, according to Hyman.

But many factors beyond legislation have affected women's workforce participation. During World War II, women took over jobs seen as traditionally male. Society started to accept women working – gasp – after marriage. When the men returned from war, though, many women left the labour force to raise families. The report quotes one author: "Not everyone was happy with this. Some followed a personal, private route into misery and despair: during the 1950s and 1960s psychiatrists began treating increasing numbers of women for illness

related to their restrictive housewife and mother roles. Others took a collective, public route and began to agitate for change."

In the early 1960s, full employment created a demand for female labour. By 1971, almost twice as many women were working as in 1945.

For all the changes, has progress been made? In 1992, according to Hyman, women's ordinary hourly wages were still only 81 percent of men's. And little is known about the "underside" of women's success in the labour market – the impact on marriages and relationships with children; the forgoing of other commitments; the effect on women's mental and physical health. What's more, the report

adds rather gloomily, the shift of responsibilities from central to local government, and the trend towards caring for fewer people in institutions, mean the demand on women to perform unpaid work is likely to increase.

On a happier note: "Young women are now equally as likely as their male peers ... to progress on to the various forms of tertiary education." Even so, "It is imperative that young women understand implications of subject choice for future career prospects." As Hyman observes, "Just when women get to 50 percent in the law and accounting student numbers, seems to be when those degrees aren't as much in demand. Now they've got just about half in medical school, I wonder whether medicine's status will go down."

Perhaps, in the end, a Swedish researcher is right: "Women out to make a profitable investment should go for a sex change, not education."

*Next: The lifetime pattern of women's work is changing.*





# TV Review

by Diana Wichtel

## Then *seaQuest* wins!

**Spielberg's new submarine series dives deeper than the opposition.**

Once, on shows like the classic *Voyage to the Bottom of the Sea*, futuristic television super submarines were sleek, metallic things with big picture windows through which the bulging eyes of the crew stared as the bulging eyes of

some improbable sea monster stared back. I think it was something to do with the air pressure. The subs on *seaQuest DSV* are much more 90s. Very ... organic-looking. In chase sequences with the rebels' renegade vessel, *seaQuest* looks like a giant kumara being pursued by a hostile turnip.

The interior of the ship is full of cave-like spaces, moody lighting and floodlit pools. There is even a dolphin on board. It's called Darwin. No Flipper-like squeaks and whistles for Darwin. Thanks to the miracle of modern technology, it can talk, in a cryptic, enigmatic sort of way. It can even crack cryptic, enigmatic jokes. It's almost a relief when one of the less politically correct of the ship's number points out that, "in some parts of the world that crew member is an ingredient in bouillabaisse".

Roy Scheider plays another in a long line of moody bastards, Captain Nathan Bridger. Bridger designed *seaQuest* – "a one-thousand-foot-long Swiss army knife", he boasts – before leaving a brilliant navy career behind to live on a desert island with his wife and the aforementioned talking dolphin. It seems his son was lost in action in the Atlantic, causing dad to renounce the military. But whatever would become of life, liberty and the pursuit of happiness if

all the high-ranking military moody bastards got sick of blowing things up? When Bridger's wife dies, he is lured back on board his creation, where a series of disasters forces him to take control and start blowing things up again.

This is the 90s, so things can't be seen to be too mindlessly violent. At least, not in the pilot episode. "Weapons. That's what this is really about," fumes Dr Westphalen, overplayed madly by Stephanie Beacham, who seems to be there mainly to stalk around saying, "I don't like this", whenever Bridger is contemplating blowing something else up. "No," replies Bridger patiently, "it's about saving lives."

they're just a bunch of homesteaders!" "Exactly!"

*seaQuest* is hindered somewhat in its task of making the world a better place by the fact that nothing on the ship seems to work. At one point the sub is reduced to hiding in a bottomless sea canyon. Fortunately, the bad guy's ship is not equipped for such depths. "We're approaching collapse depth!" observes one of the extras, employed to fill in the dull patches by coming up to Stark and saying very stupid things. "If we let ourselves get crushed, then *seaQuest* wins!"

Of course, *seaQuest* wins anyway. After all, this show is from Steven Spielberg's

Amblin Television. Good guys win and damn the special-effects budget. As with *Star Trek: The Second Generation*, beneath all the hyper-reality probes, holograms and New Ageisms lurks a good, old-fashioned *Boys' Own* adventure. The sub is littered with smart women and high-ranking blacks but, so far, their primary function seems to be to listen to Bridger's bad-tempered ravings – "Forget the manual! Use your guts and your instincts! That's what they're there for!" – with ever-increasing admira-

tion and respect. Even the dolphin gets "Darwin love Bridger" as his chief line of dialogue.

The show's saving grace is a certain sneaky sense of humour. Characters send up the New Ageisms from time to time by spitting out lines such as, "Sorry I didn't consult my astronomer." Or, to the tediously grouchy Bridger, "Sir, you're really depressing everyone."

But already Bridger's grouchiness, his only interesting characteristic, is beginning to crack. "I knew if I came back here I'd... I'd have to let people back in again," he confesses to a sympathetic hologram. "And... risk losing them," replies the hologram, with exquisitely programmed empathy. What now? I predict an affair with Stephanie Beacham. Or, possibly, Darwin. ■



Roy Scheider (left) and crew: beneath the New Ageisms lurks a *Boys' Own* adventure.

To do him credit, when he orders something blown up, he generally orders that it be only 20 percent blown up. And God knows he has provocation. Lurking out there in the highly armed enemy turnip is Stark, a psychopathic former *seaQuest* commander who had to be relieved of her post for insisting on blowing things up 100 percent. The bad guys may not have the best sub, but they get the best lines, invariably delivered with an evil leer. "You are as impotent as your ship," leers Stark evilly at Bridger, as he prepares to blow 20 percent of her up. Unlike Bridger, who sends Darwin off to plant a bomb from the loftiest of motives, Stark kills things for fun. "The Westridge farming community," says an underling, as she lines up the torpedoes for another senseless act of violence, "but



# Garden Diary

by Kerry Carman

## Spring bulb delights

### A catalogue of blooms for spring.

**D**id you sow your sweet peas on St Patrick's Day? There is still time if you move fast – and those early-blooming sweet peas are such a delight. You will need to move fast, too, if you have not yet sent for Pat and Charlie Challenger's Kereru Nursery catalogue – a special list of alpiners, bulbs and rock garden plants – as orders close on March 31. Many gardeners regard this catalogue as the highlight of their garden year. Charlie is an erudite plantsman and botanist of English extraction who, until his retirement, held a

responsibility over them: "you may only have ONE each and if you are going to buy it, read it up before you get it". You can sense the concern over carefully raised offspring; it must be heart-breaking to spend years nursing up varieties from seed, only to have them perish in the careless hands of enthusiastic but ignorant amateurs.

But not all are in this category. Those on the look-out for small, easy treasures for rock plots, containers or primavera gardens need seek no further, for here are dwarf daffodils, tiny tulips, native greenhood orchids (*Pterostylis*), six species of miniature cyclamen, and the country's biggest list of crocus (over 38 species). Look for my favourite autumn crocuses – the free-spreading multi-flowered *C serotinus salzmanii* – and *C banaticus*, a curiously beautiful shade-loving crocus whose purple blooms resemble a little iris. There are trilliums and scillas, lilliums and snowdrops and genteel little gladiolus species that Dame Edna would never recognise. Try my favourite *G tristis*, with its chartreuse flowers and a seductive fragrance. Plant some under a window, where the scent can steal in to tease your senses on summer evenings. There is a good selection of connoisseur's plants, such as fritillarias and lilliputian irises. Charlie and Pat are offering seeds for the first time this year, at only \$1 per packet.

They may be contacted at Kereru Nursery, Okuti Valley, Little River, Canterbury.

From the Challengers' tiny tulips to the larger variety. Hybrid tulips are staples of the spring garden, either in solo groups or beds underplanted with forget-me-not, alyssum, wallflowers or violas. Now is the time to order and John van Eeden's colour catalogue will have your mouth watering.

Those people who kept popping in to ask me the name and source of the tiny cream and rose tulips growing near the drive last spring need look no further. The lady tulip cultivar *T clusiana* "Cynthia" is listed, along with other species, under "Botanical Tulips" – they need a hot, dry spot. While I adore "Cynthia", which also celebrates the name of a dear friend, I would love to

see the true cherry and white lady tulip in New Zealand.

Aucklanders and others in hot, damp areas are often wary of growing tulips, because they need cold winter conditions. In California, gardeners manage by treating them as annuals. After pre-chilling the bulbs in the fridge, they refrain from planting until the soil has cooled down (late May or even June). I tried this method and got the best and tallest tulips I had ever grown. John van Eeden also offers other bulbs – irises, crocuses, hyacinths and narcissi. Write to van Eeden Tulips, West Plains, 4 RD Invercargill.

A sad event occurred at Wylde Green recently. Taddy cat is no more. Taddy (for "the little Tad"), the younger of two loving family cats, was with us for the best part of 20 years. He was the special property of my youngest son, who found the newborn scrap one wet and wintry Wairarapa day. In reality, Taddy, like all effective pets, owned him. Nicky, his all-black companion, died two years ago. Intelligent, affectionate, "the boys" romped their way through our hearts and lives – and the pages of my first book, *Portrait of a Garden*, where I recorded their balletic summer evening performances on the lawn. Taddy, a black and white fellow with a plush velvet coat, and splendid white whiskers, had a shy retiring air – a gentle, velvet-gloved pat on the forearm was his polite way of engaging my attention. He loved to live in boxes and followed me around the garden, climbing into my weeding basket to be near me. Something small, soft and friendly will be sadly missed. ■

#### Lady tulip cultivar *T c* "Cynthia".

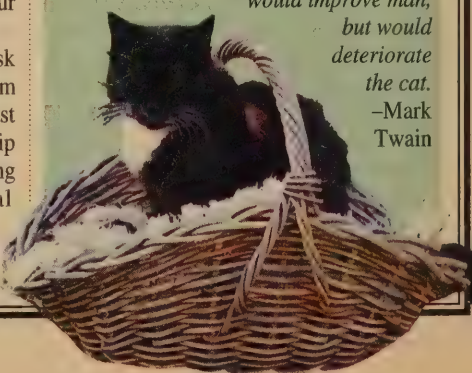
professorship at Lincoln University.

The writing of catalogues can be an art (Katherine S White wrote an entertaining book, *Onward and Upward in the Garden*, on the subject) and the Challengers' articulate and lucid efforts are not only informative and a delight to read, but destined to become collectors' items. Specific cultural instructions, plant origins and descriptions are interspersed with anecdotes – of *Fritillaria camschatcensis* we learn that these bulbs were staples in Kamchatka, and that Captain Cook commented (for he tasted everything), "the flavour was bitter but not disagreeable". Stern warnings are issued about the rarity of certain bulbs and we are scolded, ever so nicely, into a sense of



#### Quote for the week:

If man could be crossed with the cat, it  
would improve man,  
but would  
deteriorate  
the cat.  
–Mark  
Twain





# Films on TV

by Douglas Jenkin

## SATURDAY MARCH 19

### **Salvador**

2.50am on TV2 1986  
SEE BEST OF THE WEEK

### **The Dirt Bike Kid**

1.00pm on TV2 1986  
Formulaic drama for younger viewers in which a heroic bike rider battles a greedy banker. Directed by Hoite Caston.

### **Flight for Freedom**

2.00pm on TV3 1943  
A patchy melodrama starring Rosalind Russell as an intrepid pilot who goes gaga over air ace Randy Britton (Fred MacMurray) – far too much screen time is taken up with romantic canoodlings. The screenplay is loosely based on the life of Amelia Earhart (her husband gave approval only if her name wasn't used). Directed by Lothar Mendes (*Luxury Liner*).

### **Farewell Miss Freedom**

4.10pm on TV3  
A Disney drama about a young Greek immigrant who befriends a former boxer. Probably a two-parter shown in one chunk. (Not previewed.)

### **Jewel of the Gods**

7.45pm on TV3 1988  
A low-budget rehash of elements put to better use in the action/adventure films from which this is obviously derived.

### **Like Father, Like Son**

8.35pm on TV2 1987  
Vaguely diverting comedy made more palatable than you would expect by stars Dudley Moore and Kirk Cameron. The set-up is the old parent-and-child-switch-minds routine. Directed by Rod Daniel (*Teen Wolf*).

### **An Angel at My Table**

8.45pm on TV1 1990  
SEE BEST OF THE WEEK

### **Heroes of the Krait**

9.40pm on TV3 1986  
A TV movie about the exploits of Australia's Z Special Force during World War II, with a *Merry Christmas, Mr Lawrence* subplot. A Japanese/Australian co-production. (Not previewed.)

### **Murder Times Seven**

11.35pm on TV1 1990  
The fourth TV movie in a series starring Richard Crenna as Frank Janek, a lieutenant in the New York Police Department's Internal Affairs Division. Directed by Jud Taylor (*Say Goodbye, Maggie Cole*), this murder investigation yarn is fairly pedestrian, but a strong supporting cast helps.

### **Warm Nights on a Slow Moving Train**

11.55pm on TV3 1988  
Bob Ellis directed and co-wrote (with Denny Lawrence) this literate, original drama. Wendy

### **Malone**

12.30am (Sun) on TV2 1987  
An escapist action movie starring Burt Reynolds as a renegade CIA agent tackling a right-wing conspiracy. Fans of the genre may not be thrilled exactly, but they won't be disappointed. Based on the novel *Shotgun*, by William Wingate, and directed by Harley Cokliss.

## SUNDAY MARCH 20

### **Pick up Your Ears**

2.15am on TV2 1987  
SEE BEST OF THE WEEK

### **Saving Grace**

3.10am on TV2 1986  
An interesting cast but – “a mildewed conceit [with] no saving graces”, wrote Steven H Scheuer. (Not previewed.)

### **Memphis Belle**

8.30pm on TV2 1990  
A wildly unconvincing melodrama based on William Wyler's famous 1944 documen-



**Memphis Belle: melodrama (Sunday, TV2, 8.30pm).**

Hughes stars as an art teacher in a suburban Catholic girls' school who has a different life in the weekends, when she works as a prostitute to support her brother's drug habit. One man, however, becomes her lover – and he's a spy. This is the inferior short version – originally it ran 40 minutes longer. With Norman Kaye and Grant Tilly,

tary, using current teen stars. File under flop. With Billy Zane (wildly unconvincing in Sally Potter's dreary *Orlando*). Directed by Michael Caton-Jones (*Scandal*).

### **Danielle Steel: Star**

8.30pm on TV3 1993  
Jennie Garth (of TV's *Beverly Hills, 90210*) stars in this TV

movie, another sudser from the pen of Ms Steele, the Barbara Cartland of the 90s. Okay if you haven't got anything better to do, but you'll need a sense of humour. Directed by Michael Miller (*National Lampoon's Class Reunion*).

### **Full Moon in Blue Water**

10.50pm on TV1 1988  
A light, sentimental comedy that only the charm of its stars, Gene Hackman and Teri Garr, makes bearable. Directed by Peter Masterson (*The Trip to Bountiful*).

### **In a Shallow Grave**

11.30pm on TV3 1988  
A slow-moving screen version of the novel by James Purdy. Michael Biehn (*Aliens*) stars as a badly scarred World War II veteran who retreats to a farm where he once had an affair. His plans, however, are disrupted by the arrival of a drifter (Patrick Dempsey).

## MONDAY MARCH 21

### **Face Value: The Marla Hanson Story**

8.30pm on TV2 1991  
Cheryl Pollak portrays model Hanson, whose face was slashed by thugs hired by a spurned admirer. Dismissed briskly as “a TV exploitation flick” by *US TV Guide*. (Not previewed.)

### **Perfect Friday**

Midnight on TV1 1970  
A solidly made thriller directed by Peter Hall (*The Homecoming*). “Heist” movie clichés abound, but the stars are a pleasant distraction. Johnny Dankworth wrote the music.

## TUESDAY MARCH 22

### **Dirty Rotten Scoundrels**

8.30pm on TV3 1988  
SEE BEST OF THE WEEK



### Young at Heart

12.30am (Wed) on TV1 1954  
A slick musical remake of *Four Daughters* (1938). Doris Day stars as the very respectable Laurie Tuttle, who has the misfortune to marry a loser (Frank Sinatra) on the rebound. Musical highlights include the title song, plus renditions of "Just One of Those Things" and "One More for My Baby". Directed by Gordon Douglas (*Up Periscope*).

### WED MARCH 23

#### Maxie

12.25am (Thurs) on TV1 1985  
A broad farce that needs a lighter touch than it receives here. Glenn Close plays nice person Jan, whose body is occasionally taken over by the ghost of a 20s starlet named Maxie. Directed by Paul Aaron.

### THURS MARCH 24

#### Delicatessen

11.30am on Sky 1991  
SEE BEST OF THE WEEK

#### Framed

11.05pm on TV1 1990  
A mildly amusing romp about an art forger (Jeff Goldblum) who is set up by his lover (Kristin Scott-Thomas). Directed by Dean Parisot for cable TV.

### FRIDAY MARCH 25

#### Time of the Gypsies

11.45pm on TV1 1989  
SEE BEST OF THE WEEK

#### Yellowbeard

12.25am (Sat) on TV2 1983  
A desperate and decidedly unfunny pirate spoof featuring three ex-Pythons and assorted Americans. Directed by Mel Damski (*Mischief*).

Programme information supplied by TVNZ, TV3 and Sky is correct at the time of going to press. However, up to the day of transmission the channels may make changes over which the Listener has no control.

## Best of the Week

#### Salvador

Saturday TV2 2.50am

A brutal, effective drama based on photojournalist Richard Boyle's accounts of civil war in Central America. James Woods gives an excellent performance as the reporter whose eyes are forced wide open to his own country's sinister involvement. As *Variety* noted, the film is as "raw, difficult, compelling, reckless and vivid as its protagonist". Boyle wrote the script with director Oliver Stone (*JFK*). (1986)

#### An Angel at My Table

Saturday TV1 8.45pm

Jane Campion's excellent drama is skilfully adapted by Laura Jones from the autobiographies of Janet Frame. Originally made as a three-part TV mini-series, the film is a great example of intelligent, economical film-making, providing insight into our confused culture and the people who record it. Kerry Fox gives a strong, convincing performance as the adult Frame. The fine cinematography is by Stuart Dryburgh (Oscar-nominated for his work on *The Piano*) and the production design is by Grant Major. With Alexia Keogh as the young Frame and Martyn Sanderson as Frank Sargeson. Don't miss it. (1990)

#### Prick Up Your Ears

Sunday TV2 2.15am

A well-acted, beautifully written drama (with lots of jokes) about the great gay, anti-establishment playwright Joe Orton (Gary Oldman) and his neglected, constantly ruffled lover Kenneth Halliwell (Alfred Molina). Director Stephen Frears (*My Beautiful Laundrette*) firmly establishes a sense of time and place (60s London). The film ends awkwardly, but screenwriter Alan Bennett (working from John Lahr's dubious biography) wrote an excellent final scene that wasn't used. With Julie Walters as Orton's mum and Vanessa Redgrave as his agent, Peggy Ramsay (she gets all the best lines). (1987)

#### Dirty Rotten Scoundrels

Tuesday TV3 8.30pm

A light, entertaining comedy about con-men busily working the Riviera. The pace is too leisurely, but there are compensating pleasures – and a very funny scene in which Steve Martin tries to put off one of Michael Caine's suitors by posing as his demented brother Ruprecht. It's worth watching the whole film for. With Barbara Harris and Glenn Headly (*Dick Tracy*). Directed by Frank Oz (*Little Shop of Horrors*). (1988)



**An Angel at My Table: excellent drama**  
(Saturday, TV1, 8.45pm).

#### Delicatessen

Thursday Sky 11.30am

Jean-Pierre Jeunet and Marc Caro directed (and co-wrote) this bizarre black comedy. After a war or some other major disaster, meat is so scarce that a butcher resorts to killing people – despite the opposition of rebel vegetarians who conduct a guerrilla war from an underground lair. Into all this stumbles a circus clown named Louison (Dominique Pinon), who makes the mistake of falling for the butcher's daughter. At its best, the film suggests a malevolent Tati under the direction of David Lynch (*Eraserhead*). (1991)

Also of note on Sky: *Alien 3*; *The Front*; *The Rainmaker*; *Bonnie and Clyde*; *The True Story*; *Without Warning*; *Waterland*; *The Swimmer*; *High Heels*.

**Time of the Gypsies/Dom Za Vesanje**  
Friday TV1 11.45pm

Yugoslavian director Emir Kusturica won the Best Director award at the Cannes Film Festival for this vivid drama that mixes misery with magic. It's the tale of Perhan (Davor Dujmovic), a young man led into a life of squalor and crime by a rotten uncle. To escape, Perhan develops what seems to be a gift for the supernatural. Memorable, hallucinatory scenes include a house hovering in mid-air and a beautiful wedding on a river. Written by Kusturica and Gordon Mihic, the film features vibrant music by Goran Bregovic. (1989)



# TV Highlights



## One Playhouse: Femme Fatale

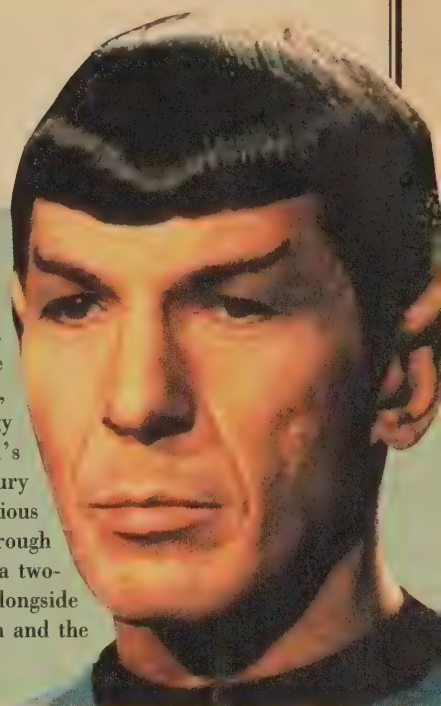
The seductive woman who lures men into dangerous situations has appeared in everything from *The Odyssey* to *Fatal Attraction*. She also turns up in *One Playhouse* as an Italian woman (Sophia Diaz) whose arrival in an English village affects the libido of every male there – including the vicar.

TV1, Friday

## Sightings: UFO Reports; 3 Special: Nostradamus and the Unexplained

Blame Leonard Nimoy, if you must blame someone. He helped kick off the unbelievable-but-true genre in the 70s with the show *In Search of*. More recently, *Sightings* has travelled through terrestrial energy fields and near-death experiences. This week's episode returns to a popular piece of late 20th-century folklore – UFO encounter stories. Included is a serious discussion on how UFOs could propel themselves through space. *Nostradamus and the Unexplained* takes a two-hour trip through those "amazing predictions", alongside such paranormal stalwarts as the Shroud of Turin and the Bermuda Triangle. Suspend your disbelief.

TV2, Wednesday and TV3, Thursday



## Marilyn: The Last Interview

"I never understood it – this sex symbol – I always thought symbols were things you clash together. That's the trouble, a sex symbol becomes a thing – I just hate being a thing," Marilyn Monroe told *Life* magazine in 1962 over a bottle of champagne in the last interview she gave. Sex symbol or not, more than 30 years after her death the incandescent blonde with the undulating walk and the eyes full of promise continues to fascinate us. TV3, Thursday

## Ray Bradbury Theatre

Two veteran New Zealand actors turn up in this murder mystery – Donna Akersten (*Middle Age Spread* and, more recently, *Shortland Street*'s spanner-in-the-works Marilyn Bluck) and Michael Haigh (*Gliding On*). Bruce Weitz (from *Hill Street Blues*) plays the lead role in this episode, "The Murderer", about a man seeking perfect

silence. The episode was a 1989 Avalon Studios and Atlantis Films co-production, hence the New Zealanders. More recently, South Pacific Pictures has done a similar *Ray Bradbury Theatre* co-production, with 15 out of a series of 23 filmed here – so watch out for plenty of Kiwi locations and Kiwi actors with American accents.

TV1, Sunday

## G-Code Numbers

The numbers next to most television listings are G-Code numbers, which allow you to programme your video recorder easily and quickly with a G-Code Instant Video Programmer.

To tape a show, simply tap in the G-Code number for the programme you wish to record, leave the device on or in front of your VCR and the programme will be recorded automatically. The G-Code Instant Video Programmer stores up to 12 programmes at a time. The unit works with virtually all videos with wireless remote controls.

The following Channel Guide numbers are "assigned" numbers used for the first-time setting up of the G-Code Instant Video Programmer. Detailed instructions come with the unit:

TV One 1; Channel 2 2; TV3 3; Sky Movies 4; Sky Sports 5; Sky News 6; CTV 7; Action TV 8.

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## ONE

### 8.00 eTV - Marketing

A 13-part series on marketing.  
(2) **Planning and Forecasting:** A look at an American case study in which university students form their own companies and show that planning is vital to the success of any marketing operation, big or small. (G, R) 7187093

### 8.35 eTV - Television Learning Skills

A programme that looks at study skills with the aim of assisting viewers taking television learning courses. (G, R) 5299616

### 9.05 Palmers Garden Show

Maggie Barry presents a series that has advice, tips and information for the avid (and the armchair) gardener. (G, R, a repeat of Friday's programme) 4550616

### 10.00 One World of Sport: Cricket - BNZ Test Series

**New Zealand v India:** Geoff Bryan presents live coverage of the first day's play in the one-off test between **New Zealand** and **India** being played at Trustbank Park in Hamilton. (The G-code for the first half of the cricket is 91042426; for the second half 41895857.)

Commentators **GLENN TURNER**  
**GRANT NISBETT**  
**JOHN MORRISON**  
**IAN SMITH**  
**PETER SHARP**  
**JOHN WRIGHT**

### 6.00 One Network News

4155

■ Teletext subtitles/NZ On Air

### 6.30 Country Calendar

**Julian O'Brien** meets **Ted and Mitty Davis**, who run 80,000 hectares of semi-arid sheep country in western New South Wales. (G) 5074

Producer **FRANK TORLEY**  
Director **JULIAN O'BRIEN**

■ Teletext subtitles/NZ On Air

### 7.00

### Are You Being Served?

**Cold Comfort:** The staff at Grace Brothers make a determined response to government pleas for the public to conserve the nation's threatened fuel stocks. (PGR, R) 11682

Captain Peacock **FRANK THORNTON**  
Mrs Slocombe **MOLLIE SUGDEN**  
Miss Brahms **WENDY RICHARD**  
Mr Grainger **ARTHUR BROUGH**  
Mr Humphreys **JOHN INMAN**  
Mr Lucas **TREVOR BANNISTER**  
Mr Rumbold **NICHOLAS SMITH**  
Young Mr Grace **HAROLD BENNETT**  
Mr Mash **LARRY MARTYN**

### 7.35 The House of Eliott

Evie is distrustful of Beatrice's motives when she recommends



### 8.45pm Young Janet Frame

(Alexia Keogh) sups with *An Angel at My Table*.  
Daniel as a portrait painter to a wealthy and attractive client. Grace grows increasingly frustrated at not being allowed to design couture clothing. (G) 2476906

Beatrice Elliott **STELLA GONET**  
Evangeline Elliott **LOUISE LOMBARD**  
Jack Maddox **ADEN GILLET**  
Madge Althorpe **JUDY FLYNN**  
Tilly Foss **CATHY MURPHY**  
Joseph Wint **STEPHEN CHURCHETT**  
Grace Keeble **MELANIE RAMSEY**  
Larry Cotter **IAN REDFORD**  
Betty Butcher **DIANA RAYWORTH**  
Miles Bannister **ROBERT HANDS**  
Gerry Althorpe **JAMIE FOREMAN**  
Daniel Page **RICHARD LINTERN**  
Katya Belesky  
**CAROLINE TROWBRIDGE**  
Norman Foss **TOBY WHITHOUSE**  
Lady Celia Romford **VIVIEN HEILBRON**  
Henry Wilson **MICHAEL SIMKINS**  
Agnes Clarke **VICTORIA ALCOCK**  
Charles Quance **BILL THOMAS**  
Writer **STEPHEN WYATT**  
Producer **JEREMY GWILT**  
Director **GWENNAN SAGE**  
BBC

■ Teletext subtitles/NZ On Air

### 8.45

### An Angel at My Table

A drama directed by Jane Campion about the life of Janet Frame. One of New Zealand's leading novelists and poets, Frame had an unhappy childhood that caused her to retreat into her own world. Misdiagnosed as a schizophrenic, she spent eight years in a psychiatric hospital. (1990, AO, R, based on the autobiographies of Janet Frame) 16833364

Starring **KERRY FOX, ALEXIA KEOGH, KAREN FERGUSON, IRIS CHURN, MARTYN SANDERSON, K J WILSON**

★ Films, page 65

### 11.35

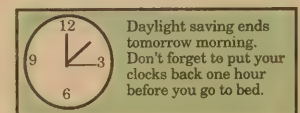
### Saturday Film Club: Murder Times Seven

A drama about a police lieutenant in the internal affairs office who investigates a mass murder in which one of the victims was his former partner. (1990, AO) 7572432

Starring **RICHARD CRENNAN, SUSAN BLAKELY, CLIFF GORMAN**

★ Films, page 65

(Closedown at 1.20am)



### Morning Programmes

12.55am - 2.50 **The Friday Late Movie: Hellcamp** (continues)

### 2.50 Salvador

Oliver Stone directs the story of Richard Boyle, an American photo-journalist who was caught up in the political struggles of El Salvador in the early 1980s. (1986, AO, R) 32125345

Starring **JAMES WOODS, JAMES BELUSHI, MICHAEL MURPHY**

★ Films, page 65

4.55 **Pepsi RTR Showdown** (R) 35136513; 6.05 **Yogi Bear Show** (G, R, final) 1660451; 6.35 **Mighty Max** (G) 4669529; 7.05 **Tiny Toon Adventures** (G, R) 8115074; 7.30 **Eek the Cat** (G) 9616.

### 8.00 What Now

With **Fiona Anderson, Aaron Devitt and Darren Young**. Featuring: at 8.10 **Taz Mania**; 9.00 **Sonic the Hedgehog**; 10.00 **Batman**. (PGR) 77058426.

11.00 **Pepsi RTR Countdown** 19364

### Midday A Different

**World** (G) 3277

12.30 **Heart of Courage** (G) 1600

### 1.00

### The Saturday Cinema: The Dirt Bike Kid

A teenager on an unusual motorcycle takes on a group of bad guys. (1986, G) 806242

Starring **PETER BILLINGSLEY**

★ Films, page 65

3.00 **Hollywood Stuntmakers** (PGR) 5093

3.30 **Night Court** (G) 8180

4.00 **Growing Pains** (G) 6109

### 4.30

**Parker Lewis Can't Lose**  
**Geek Tragedy:** A geeky freshman finds Jerry to be the ultimate nerd role model. (G) 6180

5.00 **Life Goes On**

**Happy Holidays:** Amanda and Corky's Christmas plans upset the family. (G) 64890

### 6.00 Ren & Stimpy

### STARTS TODAY

**Stimpy's Big Day:** After winning a competition, Stimpy leaves Ren to make it big in Hollywood. (G, R) 2797

### 6.30 The Mad, Mad World of Television

Presented by **Simon Barnett**. 76635

### 7.30 Baywatch

**Tentacles:** Mitch learns that his captors plan to kill him regardless of whether or not he saves Brady's life,



### 8.35pm Jack Hammond (Dudley Moore)

discovers what it's like to be 16 again in *Like Father, Like Son* and Stephanie investigates a diving accident. (PGR, part two of a two-part story) 2052600

Mitch Buchannon  
**DAVID HASSELHOFF**  
Summer Quinn **NICOLE EGGERT**  
Matt Brody **DAVID CHARVET**  
C J Parker  
**PAMELA DENISE ANDERSON**  
Hobie Buchannon **JEREMY JACKSON**  
Jimmy **KELLY SLATER**  
Lt Stephanie Holden  
**ALEXANDRA PAUL**  
Brady **BO EASON**  
Debra **KRISTIAN ALFONSO**  
■ Teletext subtitles/NZ on Air

8.00 **Lotto** 41890

8.05 **Baywatch** (continues)

### 8.35 Saturday Night at the Movies: Like Father, Like Son

A heart surgeon and his teenage son begin to understand each other a little better after an ancient potion has them switching identities. (1987, AO, R) 334529

Starring **DUDLEY MOORE, KIRK CAMERON, MARGARET COLIN**

★ Films, page 65

■ Teletext subtitles/NZ on Air

### 10.30

**American Gladiators** (G) 49513

### 11.30 Lion Red Aussie League on 2

Presented by **Graeme Hughes and Graham Lowe**. 45797

### 12.30am - 2.15

### The Saturday Late Movie: Malone

A former CIA hitman tries to stop a megalomaniac from taking over the United States. (1987, AO, R) 7010407

Starring **BURT REYNOLDS, CLIFF ROBERTSON, KENNETH MCMILLAN**

★ Films, page 65

(Programmes run for 24 hours. See Sunday for remainder of early morning programmes.)

**Missed the Lotto results?** Phone the Listener Lotto service 0900 95395. Calls cost 99c a minute; touch tone phone required; cellphones have different rates; children, ask your parents before calling. Service provided by Telephone Information Limited.





### 6.30 The New Adventures of Skippy

(G) 9426

### 7.00 The New Adventures of Winnie the Pooh

(G) 7105

### 7.30 Disney Adventures

Little Mermaid; 8.00 Goof Troop; 9.00 Darkwing Duck. (All G) 8005093

### 9.30 Teenage Mutant Ninja Turtles

(G) 63109

### 10.30 Where I Live

A comedy series about an offbeat 17-year-old and his family. (G, final) 5258

Douglas St Martin DOUG E DOUG

Reggie Coltrane FLEX

Malcolm SHAUN BAKER

Marie St Martin

LORRAINE TOUSSAINT

Sharon St Martin YUNOKA DOYLE

James St Martin SULLIVAN WALKER

Kwanzie JASON BOSE SMITH

### 11.00 Hull High

Temperatures rise when the school bus breaks down in the desert; and Mark is stuck out in the cold after a prank. (PGR) 79190

John Deerhorn WILL LYMAN

Camilla CHERYL POLLAK

Mark MARK BALLOU

Donna Breedlove NANCY VALEN

Mr Dobosh GEORGE MARTIN

D J KRISTIN DATILLO

### Midday Hard Time on Planet Earth

All That You Can Be: Jesse decides to put his old skills to use by joining the army. (PGR) 17906

Jesse MARTIN KOVE

Control DANNY MANN

Corporal Curtis Tillman

LARRY B SCOTT

Master Sgt MARSHALL BELL

Lt Arlene Michaels JAYNE MODEAN

Capt Vance Butler TIM RYAN

Deacon Powell REAL ANDREWS

Toots CHICO BROOKS

Mrs Tillman JUDYANN ELDER

Vanessa Tillman

SHANA WASHINGTON

### 1.00 Bony

Noble Blood: Bony and Frank investigate the murder of an Asian university student. (PGR) 20426

Bony CAMERON DADDO

Frank CHRISTIAN KOHLUND

Vincetti TERENCE COOPER

Bev MANDY BOWDEN

Uncle Albert BURNUM BURNUM

Rani SUPARNA AGGARWAL

Jensen KELLY DINGWALL

Winters BEN MITCHELL

Hennessy DAVID RAVENSWOOD

Kim HAO ZHOU

Jeh MARK SILVEIRA

### 2.00 Movie Matinee: Flight for Freedom

A drama loosely based on the life of Amelia Earhart, a dedicated pilot who is romanced by another flyer. (1943, G, b/w) 9108093

Starring ROSALIND RUSSELL, FRED MACMURRAY, HERBERT MARSHALL, EDUARDO CIANELLI

★ Films, page 65



### 1.00pm Bony (Cameron Daddo)

leaves the bush for the books when he investigates a crime on campus.

### 4.10 Disney Special: Farewell Miss Freedom

A drama based on the true story of the Janus family, Greek immigrants living in the American South in 1917. (G) 9917161

Starring LOUIS GOSSETT JR,

ROXANA ZAL, CHRIS SARANDON

★ Films, page 65

### 6.00 3 National News

With Neil Waka. 5451

### 6.30 Bruce Forsyth's Generation Game

Bruce Forsyth and Rosemarie Ford host a programme that pits two families against each other in a variety of skill tests, skits and memory tests. (G) 5452987

### 7.45 Family Movie: Jewel of the Gods

An adventurer and his outspoken companion set out on a hazardous journey from Australia to Africa in search of an ancient treasure house. (1988, PGR) 2628906

Starring MARIUS WEYERS, SANDRA PRINSLOO

★ Films, page 65

### 9.40 Late Movie: Heroes of the Krait

The true story of Z Special Force, a secret operations unit of the Australian army. During World War II the unit set out from Australia in a captured Japanese fishing boat to carry out the longest range seaborne raid in the history of the war. (1986, PGR) 3419180

Starring JOHN HOWARD, ATSUO NAKAMURA, STUART WILSON, STEVE BISLEY

★ Films, page 65

### 11.55 Warm Nights on a Slow Moving Train

A thriller about the multiple lives of an art teacher/prostitute/assassin, who travels on the overnight express every weekend, each time changing her appearance – and with a new target. (1988, AO) 3772068

Starring WENDY HUGHES, COLIN FRIELS, NORMAN KAYE, JOHN CLAYTON, LEWIS FITZGERALD

★ Films, page 65

(Closedown at 1.50am)



### SPORT 24 HOURS

10.25pm – 12.30am Sky Sport continues with Lion Red Rugby League. 12.30 ESPN Direct begins with ATP Tour Magazine 6278074; 1.00 Tennis: The Lipton Championships, women's first semi-final 9265093; 3.00 Italian Basketball League 11034567. 6.00 Sky Sport; 6.02 Cricket: South Africa v Australia, the final session of the second day's play 6039722; 8.00 UK Rugby League: St Helens v Leeds, live 5519258. 10.15 ESPN Direct – Tennis: The Lipton Championships, men's first semi-final 5904819. 12.15pm Sky Sport; 12.17 Snowboarding 6032074; 1.00 ESPN Direct – Tennis: The Lipton Championships, men's second semi-final, live 262364. 3.00 Sky Sport; 3.02 Soccer: Gillette World Cup 1994 5819; 3.30 Tennis: 8906; 4.00 NBA Basketball: Chicago v Orlando 51600; 5.30 Pumped! 2600; 6.00 Lion Red Rugby League: Winfield Cup 1994, live coverage 492242; 7.45 Soccer: World Cup Hall of Fame, featuring Pele 339155; 8.15 Cricket: South Africa v Australia 412432; 8.45 Cricket: New Zealand v India, highlights of the first day in the test from Hamilton 937335; 9.15 Volvo Tour Golf: Turespana Open 1869635; 10.15pm – midnight Lion Red Rugby League: UK Rugby League 668258. (Sport continues 24 hours. See Sunday for remainder of programmes.)

### CNN NEWS 24 HOURS

Includes (content subject to change): Midnight World News; 12.30am Business Morning; 1.00 World News; 1.30 Business Day; 2.00 World News; 2.30 Business Asia; 3.00 Larry King Replay; 4.00 World News; 5.30 Business Asia: 6.00 News Hour; 7.00 BBC News; 7.30 World News; 8.00 World Business Today; 8.30 World News; 9.00 International Hour; 10.00 World News; 10.45 World Sport; 11.00 World Business Today Update; 11.30 Showbiz Today; Midday The World Today; 1.00pm Moneyline; 1.30 Crossfire; 2.00 Primetime; 3.00 Larry King Live; 4.00 World News; 5.30 Showbiz Today; 6.00 Headline News; 6.30 Style; 7.00 BBC News; 7.30 Moneyline; 8.00 Worldwide Update; 8.30 Earth Matters; 9.00 World Business This Week; 9.30 Diplomatic License; 10.00 Inside Business; 10.30 Headline News; 11.00 Larry King.

### MOVIES 24 HOURS

Midnight – 12.30am Playboy: Eden; 12.30 Alien 3 (1992, RP13) 7110451; 2.25 The Major and the Minor (1942, G) 31233567; 4.05 The Front (1976, R16) 2865155; 5.40 Killer Tomatoes Strike Back! (1991, GY) 3419722; 7.10 For the Love of Benji (1977, G) 1766513; 8.35 Career Opportunities (1991, GY) 5933277;



9.00pm Shannon (Nicole Kidman) and Joe (Tom Cruise) get close and comfy in Far and Away.

10.00 City Slickers (1991, GA) 6015722.

### Midday Nostalgia at Noon: The Rainmaker

A spinster living in the American southwest has her hopes raised when a charming con-artist arrives in town. (1956, G, 121 mins) 9872105

Starring BURT LANCASTER, KATHARINE HEPBURN

### 2.15 Movie Magic

(G) 770093

### 2.45 Pollyanna

A Disney story about a young girl who spreads cheer in a New England town. (1960, G, 129 mins) 3360258

Starring HAYLEY MILLS, JANE WYMAN, RICHARD EGAN

### 5.00 White Fang

A double episode of the drama series about a 17-year-old who rescues a half-wolf. (1993, G, 60 mins) 66258

Starring JAIMZ WOOLVETT

### 6.00 HBO Video Juke Box

60074

### 7.00 Flirting

A drama about a young man who goes to boarding school and discovers the pains of first love. (1990, RP13, 90 mins, sequel to The Year My Voice Broke) 8792141

Starring NOAH TAYLOR, THANDIE NEWTON, NICOLE KIDMAN

### 8.40 Jaffas Showtime 1994

3607068

### 9.00 Cadbury Premiere Gold: Far and Away

A dirt-poor Irish farmer and the feisty daughter of a wealthy landowner set off for America to seek their fortune in the Oklahoma land rush of 1893. (1992, GA, 135 mins) 2231548

Starring TOM CRUISE, NICOLE KIDMAN, THOMAS GIBSON, ROBERT PROSKY, BARBARA BABCOCK

### 11.30pm – 1.10am Honor Bound

A US satellite monitoring Soviet disarmament crashes, and two agents enter a restricted area to retrieve it. (1989, RP16, 98 mins) 7389529

Starring TOM SKERRITT, JOHN PHILBIN

(Movies continue 24 hours. See Sunday for early morning movies.)



## ONE

### 9.00 Praise Be!

**Graeme Thomson** presents a programme of hymns sung by the congregations from Kaipara Harbour, and students from Dargaville High School accompanied by the Dargaville High School Concert Band. (G) 8223

Producer **CHRIS NICHOL**  
TVNZ/NZ ON AIR

### 9.30

#### Walk on the Wildside

**Simon King** presents a documentary series about some of the more unusual aspects of animal behaviour. **Selfish Nature:** Selfishness is not just a human trait, as the behaviour exhibited by these animals reveals. The black-headed gull steals hard-earned food from the beaks of passing lapwings; there are a host of animals who specialise in living literally off the backs of others; and one species of spider has evolved an effective method of distracting the female spider with a present while he becomes involved in the pressing business of procreation. (G, final) 1310

### 10.00 One World of Sport: Cricket - NZ Test Series

**New Zealand v India:** **Geoff Bryan** presents live coverage of the second day in the test between **New Zealand** and **India** being played at Trustbank Park in Hamilton. (The G-code for the first half of the cricket is 91019198; for the second half 10144169.)

Commentators **GLENN TURNER**  
**GRANT NISBETT**  
**JOHN MORRISON**  
**IAN SMITH**  
**PETER SHARP**  
**JOHN WRIGHT**

TVNZ

### 6.00

#### One Network News

Local and international news. 5339

■ Teletext subtitles/NZ On Air

### 6.30 Frontline

**Susan Wood** presents a series of reports on local and international current affairs. Tonight includes: Tribal land claims in South Africa. 76136

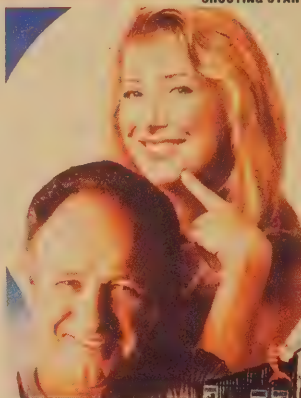
Producer **MARK CHAMPION**  
TVNZ

### 7.30 Barrymore

British entertainer **Michael Barrymore** presents a variety show in which he introduces various members of the British public and their respective talents to a studio audience. (G, R) 77556  
LONDON WEEKEND

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SHOOTING STAR



**10.50pm Gene Hackman and Teri Garr** star in the off-beat comedy *Full Moon in Blue Water*.

### 8.25 Montana Sunday Theatre: Body & Soul

A six-part drama series about a young nun forced to choose between two conflicting worlds.

(2) **Anna** discovers she can draw on some of her convent experiences as she struggles to come to terms with an alien world during her time "outside". As **Lynn's** pain and bitterness begins to take its toll, **Anna** tries to resist **Stan Beattie's** attempts to take control of the mill. (AO) 171407

Anna/Sister **Gabriel**  
**KRISTIN SCOTT THOMAS**  
**Lynn Gibson** **AMANDA REDMAN**  
**Stan Beattie** **ANTHONY VALENTINE**  
**Mother Emmanuel** **DOROTHY TUTIN**  
**Sister Godrie** **MADELEINE CHRISTIE**  
**Peggy** **SANDRA VOE**  
Writer **PAUL HINES**  
Producer **JACKY STOLLER**  
Director **MOIRA ARMSTRONG**  
**RED ROOSTER PRODUCTIONS/TV**

### 9.20 Fraser

**Ian Fraser** presents a current affairs programme looking at political and social issues. 3768597  
TVNZ

### 10.20

#### Ray Bradbury Theatre

**Murderer:** **Arthur Brock** is a murderer - a murderer of sounds. In a world of ghetto blasters, radios, cell phones, fax machines and mind-numbing muzak, **Brock** is alone in his quest for perfect silence. His destruction of sound-polluted environments at home and at work, however, sees him confined to a psychiatric cell. His therapy is supposed to cure him - or will **Brock** succeed in passing on his silent mission? (AO) 538594

**Arthur Brock** **BRUCE WEITZ**  
With **CEDRIC SMITH**, **DONNA AKERSTON**, **MICHAEL HAIGH**  
**ATLANTIS/AVALON**

### 10.50

#### Full Moon in Blue Water

A comedy-drama about a man who can't shake off his grief over the death of his wife as creditors make plans to foreclose his bar in Texas. (1988, AO) 9652952

Starring **GENE HACKMAN**, **TERI GARR**, **BURGESS MEREDITH**, **ELIAS KOTÉAS**, **KEVIN COONEY**, **DAVID DOTY**

★ Films, page 65

(Closedown at 12.50am)



### Morning Programmes

12.30am - 2.15 **The Saturday Late Movie: Malone** (continues)

### 2.15 Prick Up Your Ears

A biopic of British playwright **Joe Orton** who was murdered by his male lover in 1967, when homosexuality itself was still a crime. (1987, AO, R) 6214310

Starring **GARY OLDMAN**, **ALFRED MOLINA**, **VANESSA REDGRAVE**, **WALLACE SHAWN**, **JULIE WALTERS**, **JAMES GRANT**

★ Films, page 65

(☀ Daylight Saving Time ends here. 3.00am becomes 2.00am)

### 3.10 Saving Grace

A modern Pope leaves the Vatican for a small Italian town where the locals have lost their faith. He decides to do something to restore it. (1986, AO, R) 4225778

Starring **TOM CONTI**, **FERNANDO REY**, **ERLAND JOSEPHSON**, **GIANCARLO GIANNINI**

★ Films, page 65

### 5.05 Pepsi RTR Countdown (R)

2619914; 6.00 **Three Little Ghosts** (G, R) 17681; 6.25 **Captain Zed and Zee Zone** (G, R) 6883001; 6.50

**Huckleberry Finn** (G) 8301643; 7.15 **Quick Draw McGraw** (R) 8000198; 7.40 **Madeline** (G, R)

1971484; 8.00 **The Legend of White Fang** (G) 15285; 8.25 **Two Stupid Dogs** (G) 8784759; 8.50 **Super Dave** (G) 5263001; 9.10 **Ghostwriter** (G)

7602952; 9.40 **Oi** 7520556; 10.05 **Pepsi RTR Showdown** (TVNZ/

Great Pacific) 5138556; 11.10 **Bugs Bunny's Thanksgiving Diet** (G, R) 9387136; 11.35 **Haydaze** (G, final)

9378488.

### Midday EastEnders

Sympathy is running out for **Mandy**, so **Ricky** tries to cheer her up. **Pauline** causes trouble for **Arthur**, and **Sanjay** tries to get through to **Gita**. (G, see page 83 for cast) 5294391

■ Teletext subtitles/NZ On Air

### 1.10 Castrol

#### Motorsport on 2: 1994

#### Australian IndyCar

#### Grand Prix - Live

Live coverage from **Surfers Paradise**, Australia, of the first round of the 1994 IndyCar series, won last year by Britain's **Nigel Mansell**. Other top contenders this year include **Mansell's** team-mate **Mario Andretti** in his final season, last year's runner-up **Emerson Fittipaldi**, and his team-mate **Paul Tracy**, who was placed third last year. 15423136

Producer **MURRAY ALLISON**

TVNZ

### 6.00

#### Doogie Howser MD

**Doogie Doesn't Live Here Any-**



**8.30pm Crooner Harry Connick Jr** swaps his mike for high-flying dramatics in *Memphis Belle*.

**more:** **Doogie** decides to move out of his parents' house, so he and **Vinnie** go hunting for the perfect condo. (G) 6681

**Doogie** **Howser MD**  
**NEIL PATRICK HARRIS**  
**Dr Howser** **JAMES B SIKKING**  
**Mrs Howser** **BELINDA MONTGOMERY**  
**Candy** **Daharzan** **MIRIAM FLYNN**  
**Vinnie** **Delpino** **MAX CASELLA**

### 6.30 Our World: Born Wild - The Exotic Animal Pet Trade

An American documentary that examines the way exotic animals are treated when they are bought and kept as domestic pets. Included is the story of a pet chimp who was found chained in an empty basement, and a lawsuit brought against the Texan owners of a bengal tiger. 74778

Director/producer **RICHARD M LEWIS**  
**DEVILLIER/DONEGAN**

■ Teletext subtitles/NZ On Air

### 7.30 60 Minutes

**Joanna Paul** and a team of US, Australian and New Zealand correspondents - including **Genevieve Westcott**, **Pauline Hudson** and **John Hudson** - look at issues and personalities making the headlines. 8865

■ Teletext subtitles/NZ On Air

### 8.30 The Sunday Premiere Movie: Memphis Belle

A drama that tells the story of a group of American "flyboys", as they embark on dangerous bombing missions over Nazi-occupied Europe from their base in England. Their 25th mission over Germany is looming up and, if they can survive it, they will return home as heroes, but it promises to be their most difficult yet. (1990, AO) 9772020

Starring **MATTHEW MODINE**, **ERIC STOLTZ**, **SEAN ASTIN**, **HARRY CONNICK JR**, **REED EDWARD DIAMOND**, **TATE DONOVAN**, **JOHN LITHGOW**, **D B SWEENEY**, **NEIL GIUNTOLI**, **DAVID STRATHAIRN**, **COURTNEY GAINS**, **JANE HORRICKS**

★ Films, page 65

■ Teletext subtitles/NZ On Air

### 10.40 Lion Red Aussie League on 2

**Graeme Hughes** and **Graham Lowe** present coverage of the 1994 Winfield Cup season. 5566198  
(Closedown at 12.30am)





### Daytime Programmes

6.30 Music and the Spoken Word (G) 1198; 7.00 Swordfish (G) 2827; 7.30 This Week with David Brinkley 9559556; 8.15 The Best of Infocus (G) 5196575.

### 8.45 The Best of Short Sports

With Darren Young. Today: Squash prospect Sarah Cooke; the final in the NZSS volleyball championships; netballer Sandra Edge passes on a few tips; and cestoball, a game similar to netball, played in South America. (G) 5177440

9.15 Pals (G) 7605049; 9.45 Mother and Son (G) 7686914.

### 10.15 Graham Kerr's Kitchen

Ultraburgers: Chicken and herb burgers, and vegetable-based garden burgers. (G) 7523402

### 10.40 Wildlife Tales

Indonesia's Elephant Dilemma: As the rainforest shrinks, Indonesia's elephants have begun to invade the croplands of the farmers. In an effort to find a solution, training centres have been established that teach elephants skills – like logging or driving out wild elephants. (G) 6054914

### 11.05 Hello Africa

A documentary that follows two New Zealand teenagers, Alison Pearman and Barbara Anderson, on a World Vision travel scholarship to Ethiopia and Tanzania. (PGR) 8402827

Midday Nike NBA Basketball (G) 372730

### 2.00 Rumpole of the Bailey

Rumpole and the Heavy Brigade: In spite of his battered hat, Rumpole is called to defend a major murder trial – or is it because of his hat? (PGR, see page 83 for cast) 97643

3.00 An Evening with Placido Domingo

Spanish opera star Placido Domingo performs in concert at the Wembley Arena. He is accompanied by the English Chamber Orchestra, conducted by Eugene Kohn. Domingo performs some of his most popular and favourite arias and operetta selections, including "Soli or Siamo", "On the Street Where You Live" and "Granada". (G) 86339

### 4.20 The Golden Girls

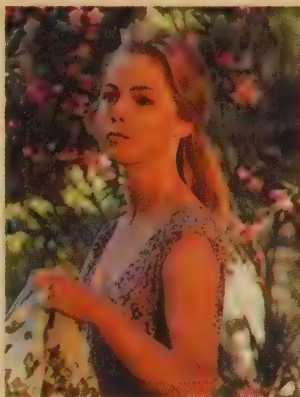
A double episode. If at Last You Do Succeed: Stan becomes a millionaire and wants Dorothy back in his life.

Snap Out of It: Dorothy helps a hippy reconnect with the modern world. (G, see page 83 for cast) 8238223

### 5.30 The Edge

With Mary McCallum. Today includes: Author Paula Boock reviews Patricia Grace's novel *The Sky People*; and Richard Driver reviews Australian film *The Notradamus Kid*. (G) 9778

GIBSON GROUP/TV3/NZ ON AIR



8.30pm Jennie Garth tosses aside teen torment to sing a different tune as Crystal in *Danielle Steel's Star*.

### 6.00 3 National News

With Neil Waka. 1597

### 6.30

### Beverly Hills 90210

Moving Targets: Kelly is concerned about Dylan's behaviour; Dan isn't keen on having his relationship with Andrea out in the open; Brenda and Stuart have brunch with their parents; and Brandon is recruited to tutor a hoop star. (G) 61204

Brandon Walsh JASON PRIESTLEY  
Brenda Walsh SHANNEN DOHERTY  
Kelly Taylor JENNIE GARTH  
Steve Sanders IAN ZIERING  
Donna Martin TORI SPELLING  
Dylan McKay LUKE PERRY  
David Silver BRIAN AUSTIN GREEN  
Jim Walsh JAMES ECKHOUSE  
Cindy Walsh CAROL POTTER  
Andrea Zuckerman  
GABRIELLE CARTERIS  
Dan Rubin MATTHEW PORETTA  
Stuart Carson DAVID GAIL  
Larry Carson PETER MARK RICHMAN  
Vivian Carson CLAUDETTE NEVINS  
Professor Randall SCOTT PAULIN  
D'Shawn Hardell CRESS WILLIAMS

### 7.30 Melrose Place

Flirting with Disaster: When Michael's romantic plans with Kimberly fall through, Sydney makes her move; Alison is sent to woo a difficult potential client; and Matt's celebration is marred by Michael's appearance. (PGR, see page 83 for cast) 5391

### 8.30 Sunday Movie – Danielle Steel's Star

A young woman is blamed for her brother's accidental death and is banished from the family ranch. She starts a new life as an entertainer, but as her success increases she is pulled further away from the only man she has ever loved. (1993, PGR) 19914

Starring JENNIE GARTH, GRAIG BIERKO, TED WASS, TERRY FARREL  
★ Films, page 65

### 10.30 Entertainment Tonight

(PGR) 14372

### 11.30 Late Movie: In a Shallow Grave

A World War II veteran who is disfigured at Guadalcanal returns to his family's desolate farm to brood about his condition. (1988, AO) 193285

Starring MICHAEL BIEHN, MAUREEN MUELLER, MICHAEL BEACH

★ Films, page 65

(Closedown at 1.30am)



### SPORT 24 HOURS

Midnight Sky Sport – Boxing: Ali v Norton 84643; 1.00am ESPN Direct – Tennis: The Lipton Championships men's second semi-final 9169865. [Daylight Saving time ends here – 3.00 becomes 2.00] 3.00/2.00 Sky Sport; 2.02 Italian Soccer 1546594; 2.55 Soccer: Live 94512198; 5.00 Cricket: New Zealand v India, highlights of the first day of the first test, from Hamilton 5951407; 5.25 Cricket: South Africa v Australia 86392730; 6.00 Cricket: South Africa v Australia, day three 9258730; 8.05 DB Draught Sky Rugby: Scotland v France 4162594; 9.25 DB Draught Sky Rugby: England v Wales 53208204. 11.00 ESPN Direct – Tennis: The Lipton Championships women's final 5263339. 1.00pm Sky Sport; 1.02 The Deaker Profiles: Murray Deaker interviews sporting personalities 4759; 1.30 Italian Basketball 9374730; 3.15 Motocross: AMA Series, from Florida 7014285; 4.00 Skiing: Men's Pro Tour 9816117; 4.55 Lion Red Rugby League: Winfield Cup 1994, live 29407759; 7.00 Soccer: The Big Match 8593778; 8.55 Cricket: New Zealand v India, highlights of the second day of the first test, from Hamilton 1201198; 9.30 Cricket: South Africa v Australia 3846; 10.00 PGA Golf: Nestle Invitational, coverage of the third round from Florida 65681; 11.30pm – midnight Horseracing: Louisiana Derby 8310. (Sport continues 24 hours. See Monday for remainder of programmes.)

### CNN NEWS 24 HOURS

News updates plus features including (subject to change): Midnight Headline News; 12.30am International Correspondents; 1.00 Travel Guide; 1.30 Headline News; 2.00 The Big Story; 2.30 Real News for Kids; 3.00 Healthworks; (Daylight Saving time ends here) 3.30 becomes 2.30 Moneyweek; 3.00 Science & Technology Week; 3.30 Style; 4.00 Showbiz This Week; 4.30 Diplomatic License; 5.00 Earth Matters; 5.30 Evans & Novak; 6.00 World Business This Week; 6.30 Newsmaker Saturday; 7.00 Healthworks; 7.30 Style; 8.00 Your Money; 8.30 BBC News; 9.00 Headline News; 9.30 Future Watch; 10.00 Headline News; 10.30 Both Sides with Jesse Jackson; 11.00 Headline News; 11.30 Managing: Midday Pinnacle; 12.30pm On the Menu; 1.00 The Big Story; 1.30 Showbiz This Week; 2.00 Larry King Weekend; 3.00 World News; 4.00 The Capital Gang; 4.30 Headline News; 5.00 Diplomatic License; 5.30 Earth Matters; 6.00 Moneyweek; 6.30 Healthworks; 7.00 BBC News; 7.30 Science & Technology; 8.00 Headline News; 8.30 The Big Story; 9.00 Pinnacle; 9.30 World Business This Week; 10.00 Larry King Weekend; 11.00 Showbiz This Week; 11.30 Style.



9.00pm Jeff Fahey gets hooked into virtual reality as a gardener in the cyber-flick *The Lawnmower Man*.

### MOVIES 24 HOURS

11.30pm – 1.10am Honor Bound (continues); 1.10 Popcorn (1993, RP16) 7361448; 2.45 Pyrates (1991, RP16) 6217407; (Daylight Saving time ends here – 3.00 becomes 2.00) 3.20 14th Annual Young Comedians Show 9754285; 4.20 Poltergeist III (1988, RP13) 8277556; 6.00 Ali-Baba (1993, G) 80391; 7.00 Grampire (1991, GY) 5498204; 8.30 3 Men and a Little Lady (1990, GA) 8983827; 10.30 Alex (1992, G) 104391.

### Midday Nostalgia at Noon: Do Not Disturb

An American couple move to England, where the wife befriends another man. (1965, GA, 98 mins) 8516440

Starring DORIS DAY, ROD TAYLOR

### 1.45 Bonnie & Clyde – The True Story

Another perspective on the story about the legendary teenage outlaws. (1992, GA, 91 mins) 4384865

Starring TRACEY NEEDHAM, DANA ASHBROOD, DOUG SAVANT

### 3.30 Mission Top Secret

(G, 90 mins) 78310

### 5.00 The Doctor

A successful surgeon experiences the medical system from the patient's side. (1991, GA, 125 mins) 747020

Starring WILLIAM HURT, CHRISTINE LAHTI, ELIZABETH PERKINS

### 7.00 The Cutting Edge

A temperamental ice skater and an injured ice hockey player team up to score Olympic gold. (1992, GY, 98 mins) 83575

Starring D B SWEENEY, MOIRA KELLY

### 9.00 HBO Sunday Night

Movie: *The Lawnmower Man* A sci-fi thriller about a doctor who tests a virtual-reality system on a simple-minded gardener. (1992, RP13, 104 mins) 14469

Starring JEFF FAHEY, PIERCE BROSNAN, JENNY WRIGHT

### 11.00 Eyewitness

After discovering a murder victim, a janitor meets a glamorous television reporter he has admired from afar. (1981, R16, 98 mins, aka *The Janitor*) 7290681

Starring WILLIAM HURT, SIGOURNEY WEAVER, CHRISTOPHER PLUMMER

### 12.45am The Perfect Weapon

(1991, R18, 81 mins) 7673910

(Closedown at 2.06am)



## ONE

### 6.50 Te Karere

(R) 2526266

### 7.00 ITN World News

International news from ITN's studios in London. 4353

### 7.30 eTV - Asia Now

Jean Enerson and Maya Moore present news from an Asian/Pacific perspective. (G) 4112

### 8.00 ITN World News

A repeat of this morning's broadcast. (R) 5841

### 8.30 eTV -

#### Mini Dragons II

A three-part series.

(2) **Indonesia:** Indonesia is putting great emphasis on developing its own science and technology for the future. At the moment, however, most of the country's wealth is in the hands of very few and widespread poverty is sowing the seeds of ethnic conflict. (G) 98841

### 9.30 eTV - Asia Now

A repeat of this morning's broadcast. (G, R) 3228

### 10.00 One World of Sport: Cricket - BNZ Test Series

**New Zealand v India:** Geoff Bryan presents live coverage of the third day in the test between New Zealand and India being played at Trustbank Park in Hamilton. 36351957

Commentators GLENN TURNER  
GRANT NISBETT  
JOHN MORRISON  
IAN SMITH  
PETER SHARP  
JOHN WRIGHT

### 3.15 Te Karere

(Time approximate.) 9151686

### 3.25 One World of Sport: Cricket - BNZ Test Series

Live coverage of the test between New Zealand and India continues. 18314421

### 6.00 One Network News

With Judy Bailey and Richard Long. 6131

■ Teletext subtitles/NZ On Air

### 6.30 Holmes 4150

### 7.00 Celebrity Wheel of Fortune

Phillip Leishman and Lana Crokroft host a gameshow in which celebrity contestants play for viewers at home. (G) 173

### 7.30

#### One World of Sport: Moro Sports Extra

April Ieremia and Greg Clark present sports news and features, with profiles by Stu Wilson, Jeff

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PHOTOSPORT



**10.00am India's Kapil Dev** will be looking to add a few more test wickets to his current world record.

Crowe and Brent Todd. (G) 2098402

### 8.35 Taggart: Instrument of Justice

A three-part mystery.

(2) The murders of Procurator Fiscal Ian Rattray and security man Billy Connor have far-reaching consequences, although Taggart is not convinced that they are necessarily related to the disappearance of Sean Brady. Superintendent Brand is busy investigating the leak of vital information from inside the department and making life difficult for Taggart. (AO) 678995

Jim Taggart MARK MCMANUS  
Mike Jardine JAMES MACPHERSON  
Jackie Reid BLYTHE DUFF  
Superintendent McVitie IAIN ANDERS  
Jean Taggart HARRIET BUCHAN  
Dr Andrews ROBERT ROBERTSON  
Lady Sarah Rattray SARAH COLLIER  
Alan Forrester DUNCAN BELL  
Sean Brady TOMMY BOYLE  
John McLintock PETER KELLY  
DCS Ellen Gordon BARBARA HORNE  
Suzanne Harris MARGO GUNN  
Alec Harris DAVE ANDERSON  
Superintendent Brand  
ROSS DAVIDSON

Writer RUSSELL LEWIS  
Producer BERNARD KRICHEFSKI  
Director RICHARD HOLTHOUSE  
■ Teletext subtitles/NZ On Air

### 9.40 PrimeTime

With Anita McNaught. 8156082

### 10.15 One World of Sport: Rugby - New Zealand's Big Game

Five Nations: Stu Wilson presents coverage of the final games in the Five Nations tournament. **England** take on **Wales** at Twickenham and need to beat them by 16 points if they want to prevent Wales taking home the championship. Plus highlights of **Scotland v France** from Murrayfield. 256957

### Midnight Film on One: Perfect Friday

A comedy about a weary bank manager who engages a couple of aristocrats to help him rob his own bank. (1970, AO, R) 1012716

Starring STANLEY BAKER,  
URSULA ANDRESS, DAVID WARNER,  
PATIENCE COLLIER, JULIAN  
ORCHARD, T P MCKENNA

★ Films, page 65

(Closedown at 1.40am)



### Morning Programmes

6.30 **Young Robin Hood** (G) 2066624; 6.55 **Bob in a Bottle** (G, R) 9260334; 7.25 **The Jetsons** (G, R) 4531792; 7.55 **Jem** (G, R) 86823063; 8.30 **Thomas the Tank Engine** (G, R) 9965995; 8.35 **Bananas in Pajamas** (G, R) 7742247; 8.40 **Sesame Street** (G) 2728315.

9.40 **Chatterbox** (G, R) 8209624

■ Teletext subtitles/NZ On Air

10.00 **Aerobics Oz Style** (G) 2599;

10.30 **Down the Shore** 5938; 11.00 **Santa Barbara** (G) 71150.

### Midday The Young and the Restless

(G) 82266

### 1.00 Days of Our Lives

(G) 68686

### 2.00 The Bold and the Beautiful

(G) 1841

### 2.30 Chatterbox

(G) 70063

■ Teletext subtitles/NZ On Air

2.50 **Brum** (G, R) 1781266

### 3.00 Son of a Gun Show

With Jason Gunn and Thingee. Including at 3.15 **Widget**. (G) 20402

### 4.00 Rugrats

(G) 1605

### 4.30

#### The Cartoon Company

With Simone Kessell. (G) 9228

### 5.00 Paradise Beach

(G) 1547

### 5.30 Neighbours

Annalise finally faces the truth. (G, see page 83 for cast) 3044

■ Teletext subtitles/NZ On Air

### 6.00 M\*A\*S\*H

**Hawkeye's Nightmare:** Hawkeye begins to have nightmares. (G, R) 4773

### 6.30 Cheers

**They Call Me Mayday:** When Dick Cavett visits Cheers, Diane tries to interest him in her poetry, but it's Sam's pitching that he has come for. (G, R) 2792

Sam TED DANSON

Diane SHELLEY LONG

Carla RHEA PERLMAN

Coach NICHOLAS COLASANTO

Norm GEORGE WENDT

Cliff JOHN RATZENBERGER

Dick Cavett HIMSELF

Dave FRED DRYER

Nick DAN HEDAYA

Loretta JEAN KASEM

### 7.00 Shortland Street

Carmen tries to behave like a winner, Marj hears some shocking news, and Rachel's suspicions are confirmed. (PGR, see page 83 for cast) 605

Writer SIMON MORRIS

Producer TONY HOLDEN

Director STEVE LA HOOD

SOUTH PACIFIC PICTURES/GRUNDY/TVNZ/NZ ON AIR

■ Teletext subtitles/NZ On Air

### 7.30 Dr Quinn, Medicine Woman

**The Incident:** Mike and Sully search



**10.55pm Fletcher** (Ronnie Barker) and Mr Barrowclough (Brian Wilde) wear life on the inside in *Porridge*.

for the truth about a hunting accident involving Jake and the death of a Cheyenne brave. (PGR) 2131

Dr Michaela Quinn JANE SEYMOUR

Byron Sully JOE LANDO

Matthew Cooper CHAD ALLEN

Colleen Cooper ERIKA FLORES

Brian Cooper SHAWN TOOVEY

Jake Slicker JIM KNOBLOCH

Cloud Dancing LARRY SELLERS

Black Kettle NICK RAMUS

Horace FRANK COLLISON

### 8.30 The Monday Night

#### Movie: Face Value -

#### The Marla Hanson Story

A drama based on the true story of a New York supermodel who was attacked and had her face slashed by a spurned admirer. (1991, AO) 906995

Starring CHERYL POLLAK, KIRK BALTZ, DALE MIDKIFF, JENNIFER VAN DYCK, JACK BLESSING

★ Films, page 65

### 10.25 2 Newsnight

Late-night news with Simon Dallow, Lorelei Mason and Marcus Lush. 951155

### 10.55 Porridge

STARTS TODAY

A comedy series about two inmates in a British prison. **Heartbreak Hotel:** A solution to the problems of a worried father and a lovelorn first offender is found in the prison visiting room. (AO, R) 4041421

Fletcher RONNIE BARKER  
Mr Barrowclough BRIAN WILDE  
Mr Mackay FULTON MACKAY  
Godber RICHARD BECKINSALE  
Ingrid PATRICIA BRAKE  
Mrs Godber MAGGIE FLINT

11.30 'Allo, 'Allo

STARTS TODAY

A British comedy series about the Nazi occupation of France. Rene and company disguise themselves as Spanish dancers in an attempt to recover military equipment. (AO, R, see page 83 for cast) 67711

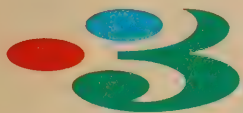
■ Teletext subtitles/NZ On Air

### 12.10am Chances

The passion between Alex and Charlie continues, and Rebecca gives in to Shane. (AO, R) 6618464

(Closedown at 1.15am)





## Morning Programmes

6.30 **Bush School** (G) 8792; 7.00 **The Muppet Show** (G) 9421; 7.30 **Charles in Charge** (G) 9808; 8.00 **Transformers** (G) 7727; 8.30 **You and Me** (G) 9949957; 8.55 **The Magic Box** (G, Wendy Pye/Isambard/NZ On Air) 5168792; 9.25 **The Infomercial Hour** 2726957; 10.25 **The Torkelsons** (G) 7420179.

## 10.55 Yan Can Cook

### STARTS TODAY

**Hot and Spicy: Martin Yan** adds a Chinese flair to Cajun and Creole cooking, including a spicy Sichuan boneless chicken, pepper beef and jambalaya. (G) 15994112

### 11.30

**The Graham Kerr Show**  
**Tadmill Meringue:** A low-calorie dessert of sponge cake, pastry cream, sweet maple syrup, cocoa and toasted meringue. (G) 1860

## Middy Donahue

**Wild Man of 96th Street: Phil Donahue** discusses whether people with severe mental problems should be released into the community while on medication. (AO) 79792

### 1.00

**The Oprah Winfrey Show**  
**Only Good News:** Oprah Winfrey surprises people with her generosity as she declares it a "National Good News Day". She visits a school and postpones a test for students, babysits for a busy couple and supplies other good news. (G) 55112 HARPO

### 2.00

## World News Tonight

With Peter Jennings. 8995

### 2.30 Parent Time

**Home Births Week: Hilary Muir-Clark** talks to Dr Anne Smith, a home birth midwife. (G) 62044

### 2.35 You and Me

**Suzy Cato** presents songs, stories and games for young children. (G) 967266

### 3.00 Chip 'n' Dale's Rescue Rangers

(G) 4315

### 3.30 DuckTales

(G) 7402

### 4.00 Transformers

(G) 8131

### 4.30 Dinosaurs

**Getting To Know You:** When Charlene goes on an exchange programme, the student sent to live with the Sinclairs leaves Baby with a bad taste in his mouth. (G) 9082

### 5.00

## Entertainment Tonight

(G) 1781

### 5.30 5.30 Live

6470



2.30pm Hilary Muir-Clark looks at the issue of home births during *Parent Time* this week.

## 6.00 3 National News

With John Hawkesby. 48808

### 7.00 Hard Copy

Natalie Brunt hosts a tabloid-style news programme. (PGR) 131

### 7.30 World Around Us: National Geographic - Cameramen Who Dared

The first in a series of documentaries that looks at the conditions camera operators face while filming documentaries. Whether they're on the face of a mountain; underwater with sharks; or in the front line of a war zone, camera operators are often bitten, scratched or attacked - incidents which they consider all part of their job. (G) 6957

### 8.30 20/20

Louise Wallace presents current affairs from home and abroad. With reporters Keith Davies, Melanie Reid and Janet McIntyre. 14709

### 9.30 Northern Exposure

**Survival of the Species:** Maggie discovers ancient Indian relics in her backyard. But, when Maurice and others are quick to see a profit, she is turned off men. Meanwhile, Ed's post-apocalyptic nightmare leads him to become environmentally conscious and Chris befriends a young delinquent who develops a crush on Shelly. (G) 94063

Dr Joel Fleischman ROB MORROW  
Maggie O'Connell JANINE TURNER  
Maurice Minnifield BARRY CORBIN  
Chris Stevens JOHN CORBETT  
Ed Chigliak DARREN E BURROWS  
Holling Vincoeur JOHN CULLUM  
Ruth-Anne PEG PHILLIPS  
Shelly Tambo CYNTHIA GEARY  
Marilyn Whirlwind ELAINE MILES  
Mike Monroe ANTHONY EDWARDS  
Brad Young EDAN GROSS  
Eric DON R MCMANUS  
Dave the "cook" WILLIAM J WHITE  
Ron DOUG BALLARD  
Wolf ROBERT NADIR

### 10.30 Nightline

150

### 11.00 Adult Oprah

## Winfrey Show

**Mothers Who Killed Their Children:** Oprah Winfrey goes inside the Louisiana Correctional Institute for Women to talk with mothers who killed their own offspring. (AO) 84686

(Closedown at midnight)



## SPORT 24 HOURS

Midnight **Sky Sport** continues with **European 9-Ball Pool Masters** 71624.  
1.00am **ESPN Direct** begins with **Golf:** 1993 Nike Tour highlights 6140247; 1.30 **Dutch Soccer** 9137266; 3.30 **NHL International Weekly** 8570957; 4.30 **Sportscenter** 8589605.  
5.30 **Sky Sport;** 5.32 **World Sport Special** 5686957; 6.00 **Cricket: South Africa v Australia**, day four 9225402; 8.05 **Yachting:** Grand Prix Sailing 8590131. 8.30 **ESPN Direct** begins with **Indoor Soccer: Wichita v Cleveland** 6981131; 10.30 **AMA Motocross:** From Gainesville, Florida 69841; 11.30 **Sportscenter** 6286; Mid-day **64 to the Sweet** 1644518; 1.00pm **Top Rank Boxing** 139082; 3.00 **NHRA:** Gatornationals 99044. 4.00 **Sky Sport;** 4.02 **Volvo Tour Golf:** Turespana Open, Mediterranean 93860; 5.00 **Tennis:** The Lipton Championships, men's final, from Florida 19624; 6.30 **Fishing:** DB Furuno Fishing Contest 14353; 7.30 **UK Rugby League** 22334; 9.00 **Cricket: New Zealand v India**, highlights of the third day of the first test, from Hamilton 6247; 9.30 **Cricket: South Africa v Australia** 5518; 10.00 **PGA Golf:** Nestle Invitational, final round 27976; 11.30pm - midnight **Soccer: World Cup Hall of Fame** 5150.

(Sport continues 24 hours. See Tuesday for remainder of programmes.)

## CNN NEWS 24 HOURS

News updates throughout plus the following features (content may change):  
Midnight **Earth Matters;** 12.30am **Inside Business;** 1.00 **The World Report;** 3.00 **Your Money;** 3.30 **Reliable Sources;** 4.00 **Travel Guide;** 4.30 **This Week in the NBA;** 5.00 **World Business This Week;** 5.30 **International Correspondents;** 6.00 **Future Watch;** 6.30 **Moneyweek;** 7.00 **The Week in Review;** 8.00 **The World Report;** 8.30 **BBC News;** 9.00 **The World Report;** 11.00 **Headline News;** 11.30 **This Week in the NBA;** Mid-day **Headline News;** 2.00pm **CNN Presents;** 3.00 **World News;** 4.30 **Headline News;** 5.00 **World News;** 6.30 **Headline News;** 7.00 **BBC News;** 7.30 **Headline News;** 8.00 **World News;** 8.30 **TVNZ News;** 9.00 **Style;** 9.20 **CNN Presents - Perfect People:** Frank Sesno presents a programme that examines the ethical implications of genetic research; 10.00 **World News;** 10.30 **World Report;** 11.00 **World News;** 11.30 **Business Morning.**

## MOVIES

### 11.45am

## Without Warning:

### The James Brady Story

A drama based on the true story of press secretary James S Brady, who stepped into the path of a bullet



11.45am The US Congress debated gun control after the injuries suffered by James Brady (*Beau Bridges*).

intended for the then President, Ronald Reagan. (1991, GA, 84 mins) 8705792

Starring BEAU BRIDGES, JOAN ALLEN

### 1.15

## The Butcher's Wife

An eccentric clairvoyant marries a New York butcher and begins dispensing advice to the neighbourhood. (1991, RP13, 101 mins) 6034537

Starring DEMI MOORE, JEFF DANIELS

### 3.00

## Mission Top Secret

**The Falling Star:** The Centauri kids race to keep a powerful communications device from falling into the wrong hands. (1992, G, 90 mins) 39976

Starring FRED PARSLOW

### 4.30

## Birdman of Alcatraz

The true story of Robert Stroud, who became an expert on birds while serving a life sentence in Alcatraz. (1962, GY, 143 mins, b/w) 6527957

Starring BURT LANCASTER

### 7.00 Waterland

A middle-aged high school teacher takes his students on a journey through a past that continues to haunt him. (1992, R13, 91 mins) 3142042

Starring JEREMY IRONS, SINEAD CUSACK, ETHAN HAWKE

### 8.45 Black Widow

A thriller about a female federal agent who becomes obsessed with catching a woman who marries and then murders wealthy men. (1986, GA, 98) 639266

Starring DEBRA WINGER, THERESA RUSSELL, SAMI FREY

### 10.30 Whore

Ken Russell directs a documentary-style film about the lifestyle and tragic past of a woman who works on the streets. (1991, R18, 82 mins) 51421

Starring THERESA RUSSELL, BENJAMIN MOUTON, SANJAY

## Midnight

## The Swimmer

A middle-aged man swims home from pool to pool, with each pool evoking different memories. (1968, GA, 91 mins) 1037025

Starring BURT LANCASTER, JANET LANDGARD, JANICE RULE

(Closedown at 1.31am)



## ONE

**6.50 Te Karere** (R) 2593938

**7.00 ITN World News**  
3551

**7.30 eTV - Media TV**

Russian advertising; and PKE Theatre. (G, R) 3938

**8.00 ITN World News**  
(R) 4667

**8.30 eTV - Race to Save the Planet**

More or Less: A look at ways to harness energy sources and to use them more efficiently. (G) 83464

**9.30 eTV - The Secret Life of the Office**

The Secret Life of the Photocopier: Its development and why it is so temperamental. (G, R) 9716

**10.00 One World of Sport: Cricket - BNZ Test Series**

New Zealand v India: Geoff Bryan presents live coverage of the fourth day in the test between New Zealand and India being played at Trustbank Park in Hamilton. 36328629

Commentators GLENN TURNER  
GRANT NISBETT  
JOHN MORRISON  
IAN SMITH  
PETER SHARP  
JOHN WRIGHT

**3.15 Te Karere**

(Time approximate.) 9128358

**3.25 One World of Sport: Cricket - BNZ Test Series**

Live coverage continues. 18381193

**6.00 One Network News**  
2629

■ Teletext subtitles/NZ On Air

**6.30 Holmes** 6808

**7.00 Celebrity Wheel of Fortune** (G) 551

**7.30 Coronation Street**

Curly suffers a shock at work as groom-to-be Reg Holdsworth bids farewell to his empire at Bettabys. (G, see page 83 for cast) 822

■ Teletext subtitles/NZ On Air

**8.00 The Bill**

He Who Waits: PC Garfield believes he knows why a penniless old man was killed, but no one at Sun Hill will listen. (PGR, see page 83 for cast) 50803

■ Teletext subtitles/NZ On Air

**8.35**

**Tuesday Documentary: Not Just a Domestic**

SEE PAGE 32

A documentary that examines family violence in New Zealand and

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**11.20pm Boon** (Michael Elphick) digs for clues with his best mate Harry (David Daker).

features interviews with both victims and offenders from a variety of backgrounds. Included are several case studies of actual incidents and a look at how intervention by an outside party can often help end an abusive relationship. A confidential phone line will operate between 8.00pm and 2.00am. Call free on 0800 102 800. 171532

Producer JOHN HARRIS  
Exec producer MARK CASEY  
Director CAROL ARCHIE  
COMMUNICADO/NZ ON AIR  
■ Teletext subtitles/NZ On Air

**9.40 PrimeTime** 8123754

**10.15 Screen One: Mr Wroe's Virgins**

STARTS TODAY/SEE P37

A four-part drama series based on the true story of a charismatic prophet in Lancashire in the 1830s.

(1) *Leah's Story*: John Wroe, self-styled prophet and leader of the Christian Israelites, issues a decree that his congregation provide him with seven virgins. One of the women is Leah, a draper's daughter with expensive tastes who is confident her pretty face will win her a position of privilege. (AO, based on the story by Jane Rogers) 505735

John Wroe JONATHAN PRYCE  
Leah MINNIE DRIVER  
Joanna LIA WILLIAMS  
Hannah KERRY FOX  
Martha KATHY BURKE  
Dinah MOYA BRADY  
Rachel CATHERINE KELLY  
Rebekah RUTH KELLY  
BBC

**11.20 Boon**

*Vallance's Liberty*: Harry needs Ken's help when he hosts a Tyrolean evening. (PGR, see page 83 for cast) 2003880

■ Teletext subtitles/NZ On Air

**12.30am Film on One: Young at Heart**

A musical about a down-on-his-luck musician who marries a small-town girl from a respected New England family. (1954, G, R) 34023323

Starring FRANK SINATRA, DORIS DAY, ETHEL BARRYMORE, GIG YOUNG, DOROTHY MALONE

★ Films, page 65

(Closedown at 2.40am)



### Morning Programmes

6.30 *Young Robin Hood* (G, final) 2033396; 6.55 *Bob in a Bottle* (G, R) 9237006; 7.25 *The Jetsons* (G, R) 4508464; 7.55 *Jem* (G, R) 86890735; 8.30 *Thomas the Tank Engine* (G, R) 9932667; 8.35 *Bananas in Pajamas* (G, R) 7719919; 8.40 *Sesame Street* (G) 2795087; 9.40 *Chatterbox* (G, R) 8276396; 10.00 *Aerobics Oz Style* (G) 8087; 10.30 *Down the Shore* 6006; 11.00 *Santa Barbara* (G) 42193.

**Midday The Young and the Restless** (PGR) 53209

**1.00 Days of Our Lives**  
(G) 39629

**2.00 66th Annual Academy Awards - Live**

SEE PAGE 18

Whoopi Goldberg presents live coverage from Los Angeles of the 66th annual Academy Awards ceremony. *Steven Spielberg's Schindler's List* is an Oscar favourite with 12 nominations, including Best Picture. *Jane Campion's The Piano* has been nominated for eight awards, including Best Picture, Best Director, Best Actress (*Holly Hunter*) and Best Supporting Actress (11-year-old New Zealander *Anna Paquin*). Another favourite is the Merchant-Ivory film *The Remains of the Day*, which has been nominated for Best Picture, Best Actor, Best Actress and Best Director. 17993396

**5.00 Paradise Beach**  
(G) 2483

**5.30 Neighbours**

Philip is disturbed by Gaby's accusations, and Brad and Beth are unable to patch up their relationship. (G, see page 83 for cast) 9342

■ Teletext subtitles/NZ On Air

**6.00 M\*A\*S\*H**

*Most Unforgettable Characters*: Radar's first assignment for a correspondence course in writing is to record his impressions of the 4077th and everyone in it. (G, R) 5311

**6.30 Cheers**

*Old Flames*: When Sam's ex-team-mate claims he can split Sam and Diane up in 24 hours, it's a bigger challenge than ever to stay together. (G, R, see Monday for cast) 1990

**7.00 Shortland Street**

Jo sees Chris in a new way, Rachel confides in Nick and blasts Greg, and Kirsty's on the detective trail again. (PGR, see page 83 for cast) 193

Writer KAREN CURTIS  
Producer TONY HOLDEN  
Director STEVE LA HOOD  
SOUTH PACIFIC PICTURES/GRUNDY/TVNZ/NZ ON AIR

■ Teletext subtitles/NZ On Air

JANE USSHER



2.00pm and 9.30pm From Karekare to Los Angeles - will *The Piano* sing for director Jane Campion?

**7.30 The Simpsons**

*Boy Scoutz N the Hood*: Bart accidentally joins the Junior Campers, which isn't all bad until a father-and-son rafting trip has him lost at sea with Homer and Ned Flanders. (PGR) 464

With the voices of DAN CASTELLANETA, JULIE KAVNER, NANCY CARTWRIGHT, YEARDLEY SMITH, HANK AZARIA, HARRY SHEARER

■ Teletext subtitles/NZ On Air

**8.00 Clash of the Codes**

Simon Barnett hosts a series in which sports stars compete in a range of conventional and not-so-conventional physical activities. 377

**8.30**

**Married ... with Children**  
*No Chicken, No Check*: Bud and Kelly pool their money to buy a car which neither is prepared to give up on a drive-in double date. (AO, see page 83 for cast) 648

**9.00 Seinfeld**

*The Keys*: While Jerry's away, Kramer plays in his apartment, thanks to a set of emergency keys. But Jerry reclaims them and gives them to Elaine. Then, Jerry's locked out and Elaine's not around, so George uses his keys to get into her place. (PGR, see page 83 for cast) 629

**9.30 66th Annual Academy Awards Highlights**

Highlights from the 66th annual Academy Awards ceremony, broadcast earlier today. 61280

**10.30 2 Newsnight**

Late-night news. 984

Exec producer NEIL ROBERTS

**11.00 Hearts Are Wild**

A drama series set in the high-rolling world of Las Vegas, focusing on a casino run by the dashing socialite Jack Thorpe. (G) 51803

Jack Thorpe DAVID BEECROFT

Kyle Hubbard

CATHERINE MARY STEWART

Leon "Pepe" Pepperman JON POLITO

**Midnight 21 Jump**

*Street* (AO) 62410

(Closedown at 1.00am)





## Morning Programmes

6.30 **Bush School** (G) 7990; 7.00 **The Muppet Show** (G) 5919; 7.30 **Charles in Charge** (G) 8006; 8.00 **Transformers** (G) 9735; 8.30 **You and Me** (G) 9916629; 8.55 **The Magic Box** (G, Wendy Pye/Isambard/NZ On Air) 5135464; 9.25 **The Infomercial Hour** 2793629; 10.25 **The Torkelsons** (G) 7480551.

## 10.55 Yan Can Cook

**Cook Ahead:** Martin Yan shows how to prepare a meal in advance – Hoison roast beef, and steamed chicken with garlic sauce. Plus, how to cut up a whole chicken. (G) 15898984

## 11.30

### The Graham Kerr Show

**River Cafe Succotash:** A colourful and low-fat dish of juicy shrimp morsels mixed with corn and lima beans, served in tiny pumpkins. (G) 4648

## Midday Donahue

**Girl Gang Members and Their Mothers:** Phil Donahue talks to female gang members who discuss their lives on the streets. The girls' mothers tell how frustrated they are with the lives their daughters lead, but find they have little control over, or say in, what they do. (PGR) 40735

## 1.00 The Oprah Winfrey Show

**Take a Trip to Dream School:** Oprah Winfrey discusses the meaning of dreams and what they have to say about our lives. Seven dream school participants connect their crazy dreams to real-life situations. (G) 59483

## 2.00 World News Tonight

4483

## 2.30 Parent Time

**Home Births Week:** Hilary Muir-Clark talks to Chris Lynch who discusses her two home births. (G) 42735

KTV/NZ ON AIR/TV3

## 2.35 You and Me

**Suzy Cato** presents stories, songs and games for young children. (G) 918990

KTV/NZ ON AIR/TV3

## 3.00 Chip 'n' Dale's

**Rescue Rangers** (G) 3713

## 3.30 DuckTales

(G) 3990

## 4.00 Transformers

(G) 1919

## 4.30 Dinosaurs

**Green Card:** When four-legged dinosaurs are made the scapegoats during rough economic times, Earl accuses a friend of being an enemy sympathiser. (G) 8280



8.30pm France is the playground for two *Dirty Rotten Scoundrels* (Michael Caine and Steve Martin).

## 5.00

### Entertainment Tonight

Mary Hart and John Tesh present entertainment news and gossip from the film capital, Hollywood. 6209

## 5.30 5.30 Live

Kerry Smith presents a lifestyle magazine show, plus headlines with John Hawkesby. 9396

## 6.00 3 National News

With John Hawkesby, Bill Ralston, Eric Young and Kerry Smith. 15071

## 7.00 Hard Copy

Natalie Brunt hosts a tabloid-style programme that includes ordinary people's unusual stories and news about celebrities. (PGR) 919

## 7.30 Cobra

**Hostage Hearts:** The Cobra team are hired by a businessman to safeguard his daughter, who refuses to be protected. (PGR) 8483

Robert "Scandal" Jackson  
MICHAEL DUDIKOFF  
Danielle ALLISON HOSSACK  
Dallas JAMES TOLKAN  
Ashton TOM BUTLER  
Kelso PETER STABBINGS  
The daughter DEANNA MILLIGAN

## 8.30 Tuesday Movie: Dirty Rotten Scoundrels

A career con-artist working in the south of France finds himself competing with a crass newcomer. They decide to compete to see who can dupe an innocent woman first. (1988, PGR) 9713377

Starring STEVE MARTIN, MICHAEL CAINE, GLENNE HEADLY, ANTON RODGERS, BARBARA HARRIS, IAN MCDIARMID, DANA IVEY

★ Films, page 65

## 10.45 Nightline

6529700

## 11.15 Sword of Honour

An eight-part Australian drama. (4) Esse pursues her career as a folk singer, but politics continue to absorb her. When Whitlam wins power in 1972 and ends Australia's involvement in Vietnam, Tony decides he has had enough – and disappears on his motorcycle. (AO, see page 83 for cast) 8314822  
SIMPSON LE MESURIER  
(Closedown at 12.20am)



## SPORT 24 HOURS

Midnight ESPN Direct begins with **Tennis:** The Lipton Championships, men's final 327700; 2.00am **Top Rank Boxing** 2948822; 4.00 **Bodies in Motion** 6028071; 4.30 **Bodyshaping** 5579613; 5.00 **NHRA:** Gatornationals 8559464. 6.00 **Sky Sport**; 6.02 **Cricket:** South Africa v Australia 9292174. 8.05 ESPN Direct begins with **Soccer:** International Game of the Week 6739087; 10.00 **Soccer:** Brazilian Paulista League 5296667; Midday **Sportscenter** 1445; 12.30pm **Dutch Soccer** 508613; 2.30 **College Basketball:** National Invitation Tournament 69445. 4.30 **Sky Sport**; 4.32 **Horse-racing:** Louisiana Derby 1648; 5.00 **European Soccer Weekly Highlights** 73551; 6.00 **European 9-Ball Pool Masters:** From the Matchroom Complex, Plymouth 84667; 7.00 **Aussie Rules:** AFL 1994 Season Preview 4938; 8.00 **Mitsubishi Motors Sports-week:** With Stephen McIvor 3822; 9.00 **Cricket:** New Zealand v India, highlights from day four of the first test, from Hamilton 2735; 9.30 **Cricket:** South Africa v Australia 1006; 10.00 **Boxing:** Heavyweight Explosion, featuring **Buster Mathis Jr v Tyrell Biggs and Marshall Tillman v Corrie Sanders** 81629; 11.30pm – midnight **Snowboarding:** US Pro Tour 2700.

(Sport continues 24 hours. See Wednesday for remainder of programmes.)

## CNN NEWS 24 HOURS

Includes the following features (content subject to change): Midnight **World News**; 12.30 **Business Day**; 1.00 **World News**; 1.30 **Business Day**; 2.00 **Larry King Replay**; 3.00 **World News**; 4.30 **Business Asia**; 5.00 **News Hour**; 6.00 **World News**; 7.00 **BBC News**; 7.30 **World News**; 8.00 **International Hour**; 9.00 **World News**; 9.45 **World Sport**; 10.00 **World Business Today Update**; 10.30 **Showbiz Today**; 11.00 **The World Today**; Midday **Moneyline**; 12.30pm **Crossfire**; 1.00 **Primenews**; 2.00 **Larry King Live**; 3.00 **World News**; 4.30 **Showbiz Today**; 5.00 **World News**; 6.00 **Business Asia**; 7.00 **BBC News**; 7.30 **World Report**; 8.00 **Worldnews**; 8.30 **TVNZ News**; 9.00 **Larry King Replay**; 10.00 **Crossfire**; 10.30 **World Report**; 11.30 **Business Morning**.

## MOVIES

### 11.30am Shattered

After an horrific car crash, a man struggles to piece together his life. (1991, RP13, 93 mins) 5694551

Starring TOM BERENGER, BOB HOSKINS, GRETA SCACCHI, JOANNE WHALLEY-KILMER

### 1.15

### Aces: Iron Eagle III

Maverick pilot "Chappy" Sinclair and a group of World War II veterans



7.00pm Lenny Henry goes beyond the pale as an actor running from the Mafia in *True Identity*.

undertake a mission to destroy a Peruvian cocaine factory. (1992, GY, 93 mins) 6001209

Starring LOUIS GOSSETT JR, RACHEL MCLISH, CHRISTOPHER CAZENOVE

## 3.00

### The Incredible Journey

Three pets journey 400km across the Canadian wilderness to find their family. (1963, G, 80 mins) 17209

Starring EMILE GENEST, JOHN DRAINIE, TOMMY TWEED

## 4.30 White Fang

A children's drama series about a 17-year-old who befriends a half-wolf. (1993, G, 30 mins) 6822

Starring JAIMZ WOOLVETT, DENISE VIRIEUX, DAVID MCILWRAITH

## 5.00 Frog

When a boy adds a frog to his reptile collection, he finds that it is actually a prince. (1989, G, 100 mins) 796396

Starring PAUL WILLIAMS, SCOTT GRIMES, SHELLEY DUVALL, ELLIOTT GOULD, DAVID GROSSMAN

## 7.00 True Identity

An aspiring black actor disguises himself as an Italian-American to save his skin from a Mafia boss. (1991, GA, 90 mins) 1047218

Starring LENNY HENRY, FRANK LANCELLOTTA, CHARLES LANE

## 8.35 Box Office America

128280

## 9.00 I Never Sang for My Father

A devoted son has to choose between caring for his elderly father or marrying the woman he loves. (1970, GA, 89 mins) 16716

Starring MELVYN DOUGLAS, GENE HACKMAN, DOROTHY STICKNEY

## 10.30 Blind Vengeance

A father takes revenge when white supremacists are acquitted of his son's murder. (1990, RP13, 93 mins) 4586385

Starring GERALD MCRAANEY, LANE SMITH, MARG HELGENBERGER

## 12.15am Death Warrant

An undercover cop and martial arts expert investigates a series of murders at a notoriously tough prison. (1990, R18, 85 mins) 6204946

Starring JEAN CLAUDE VAN-DAMME, PATRICK KILPATRICK

(Closedown at 1.40am)



## ONE

**6.50 Te Karere** (R) 2480410

**7.00 ITN World News**  
6471

**7.30 eTV -**

**World Religions**

The Spiritual World of the Maori.  
(G) 1548

**8.00 ITN World News**  
(R) 1217

**8.30 eTV - US Schools:  
Not Making the Grade**

A look at why the most powerful country in the world is worried about its schools. (G) 8588

**9.00 eTV -**

**Child Development:  
A Time to Grow**

Blueprint for Life. (G) 9217

**9.30 eTV - Psychology:  
The Study of Human  
Behaviour**

### STARTS TODAY

What Is Normal?: Depression, panic attacks and classifications of mental illness. (G, R) 2304

**10.00 One World of  
Sport: Cricket - BNZ  
Test Series**

New Zealand v India: Geoff Bryan presents live coverage of the fifth and final day in the test between New Zealand and India being played at Trustbank Park in Hamilton. 36215101

Commentators GLENN TURNER  
GRANT NISBETT  
JOHN MORRISON  
IAN SMITH  
PETER SHARP  
JOHN WRIGHT

**3.15 Te Karere**

(Time approximate.) 9015830

**3.25 One World of  
Sport: Cricket - BNZ  
Test Series** 18285965

**6.00 One Network News**  
2507

■ Teletext subtitles/NZ On Air

**6.30 Holmes** 5746

**7.00 Celebrity Wheel of  
Fortune** (G) 439

**7.30 Coronation Street**

Reg prepares for his last night of freedom. (G, see page 83 for cast) 410

■ Teletext subtitles/NZ On Air

**8.00 The Bill**

Mix and Match: Some expensive stolen motors start surfacing on the Sun Hill patch and Chief Inspector Cato takes to the wheel. (PGR, see page 83 for cast) 58946

■ Teletext subtitles/NZ On Air

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8.35pm Will the abrasive Doctor Goodliffe (Suzanna Hamilton) find a gentler side in *Casualty*?

**8.35 Casualty**

**Sunday Bloody Sunday:** The casualty staff try to help a teenage girl who apparently has been traumatised after a burglary in the family home. (AO, see page 83 for cast) 514743

■ Teletext subtitles/NZ On Air

**9.40 PrimeTime** 8027526

**10.15 First Hand: It's  
Hard to Say Goodbye**

A documentary that follows the last week on the job for Nathan and Katie Parker, the two school teachers at Te Hapua, as they prepare to say goodbye to the tiny and close-knit community. (G) 958859

Producer RICHARD THOMAS

Director MARK MCNEILL

FIRST HAND PRODUCTIONS/NZ ON AIR

■ Teletext subtitles/NZ On Air

**10.45 Classic Comedy:  
Yes, Minister**

The Death List: Hacker finds himself on a terrorist death list. (G, R, see page 83 for cast) 4925439

**11.20 Matlock**

**The Suspect:** Matlock agrees to look into two separate murder cases and becomes attracted to a beautiful woman charged with murder. (PGR, part one of a two-part story, see page 83 for cast) 4502615

**12.25am Film on One:  
Maxie**

A comedy about a 1920s flapper who takes over the body of a 1980s woman. (1985, PGR, R) 4368160

Starring GLENN CLOSE, MANDY PATINKIN, RUTH GORDON, VALERIE CURTIN, HARRY HAMLIN

★ Films, page 65

(Closedown at 2.10am)

Should the cricket test conclude earlier than expected, programmes will resume as follows:

10.00 Neighbours (G,R); 10.55 Murder, She Wrote (PGR); Midday Bergerac (AO, R); 1.00 CBS Evening News; 1.30 Barney Miller (G, R); 2.05 Sally Jessy Raphaël; 3.05 Against the Wind (G, R); 4.10 Home and Away (G); 4.40 Families (G); 5.15 Te Karere; 5.25 Strike It Lucky (G).



**Morning Programmes**

6.30 *Jungle Tales* (G, R) 2937168;  
6.55 *Bob in a Bottle* (G, R) 9131878; 7.25 *The Jetsons* (G, R) 4402236; 7.55 *Jem* (G, R) 86794507; 8.30 *Thomas the Tank Engine* (G, R) 9836439; 8.35 *Bananas in Pajamas* (G, R) 7606491; 8.40 *Sesame Street* (G) 2699859; 9.40 *Chatterbox* (G, R) 8170168; 10.00 *Aerobics Oz Style* (G) 1675; 10.30 *Down the Shore* 9694; 11.00 *Santa Barbara* 33946.

**Midday The Young and the Restless** 37762

**1.00 Days of Our Lives**  
(G) 46410

**2.00 The Bold and the Beautiful** (G) 4507

**2.30 Chatterbox**

With Annie Roach and Piripi Moore. (G) 58897

**2.50 Brum** (G, R) 1645410

**3.00**

**Son of a Gunn Show**

With Jason Gunn and his sidekick Thingee. Including at 3.15 Widget. (G) 95138

**4.00 Rugrats**

Reptar on Ice/Family Feud. (G) 4743

**4.30 The Cartoon  
Company** 8304

**5.00 Paradise Beach**  
(G) 9033

**5.30 Neighbours**

Lauren's feelings for Cameron are put to the test, Hannah is in big trouble, and Phoebe is worried about Brad and Beth. (G, see page 83 for cast) 2120

■ Teletext subtitles/NZ On Air

**6.00 M\*A\*S\*H**

38 Across: Hawkeye and B J go to ridiculous lengths to solve a difficult clue in a *New York Times* crossword. (G, R) 4209

**6.30 Cheers**

**How Do I Love Thee, Let Me Call You Back:** Sam blurts out the words "I love you", but tells Diane he used the words loosely. After an argument, they agree to a one-week separation to evaluate their relationship. (G, R, see Monday for cast) 8168

**7.00 Shortland Street**

Guy goes into bat for Carmen, Jenny has a warning for Michael, Sam and T P differ on values, and Jo's secret friendship is revealed. (PGR, see page 83 for cast) 781

Writer ELLEN DRIVER

Producer TONY HOLDEN

Director STEVE LA HOOD

SOUTH PACIFIC PICTURES/GRUNDY/TVNZ/NZ ON AIR

■ Teletext subtitles/NZ On Air



8.00pm Rosalie Nelson, along with the rest of the *Fair Go* team, strives to uphold consumer justice.

**7.30 Roseanne**

**Homecoming:** Dan and Roseanne's estranged daughter, Becky, returns with her husband Mark to celebrate the 25th anniversary of Dan's finest hour as a footballer. But Roseanne is soon plotting trouble. (PGR, see page 83 for cast) 192

**8.00 Fair Go**

Rosalie Nelson and Kevin Milne lead the *Fair Go* team against ripoffs, with Liane Clarke, Pete Cronshaw and Anna Thomas. 965

**8.30**

**Under Investigation**

With Sean Plunket. 236

**9.00 Eyewitness**

A national and international current affairs show hosted by Alison Mau, with reporters Ian Wishart, Daryl Hutchinson and Mike Watkins. 4248859

**10.05 Sightings:  
UFO Reports**

A look at UFO sightings, including a woman who claims to have had ongoing communication with aliens; a man who reveals, under hypnosis, a UFO abduction story; and scientists discuss theories about interstellar space travel. (G) 950217

**10.35 2 Newsnight**

Late-night news with Simon Dallow, Lorelei Mason and Marcus Lush. 2501168

**11.05**

**American Detective**

A reality-based series that features authentic footage of American law enforcement officers at work.

**Florida Specials Ops.** (AO) 2290762

**12.05am Pros & Cons**

**Once a Kid:** A visit from O'Hannon's parents makes him feel like a child again, and Bird takes on a teenage thief. (PGR) 1716989

Mitch O'Hannon RICHARD CRENNNA  
Gabriel Bird JAMES EARL JONES  
Mrs O'Hannon MAUREEN O'SULLIVAN  
Mr O'Hannon DON AMECHE  
Danny JONATHAN BRANDIS  
Jackson JEFF YAGHER  
Kendall JENNA COLE  
Bill Martin ANDY WOOD  
(Closedown at 1.10am)





## Morning Programmes

6.30 Bush School (G) 4168; 7.00 The Muppet Show (G) 5897; 7.30 Charles in Charge (G) 5656; 8.00 Transformers (G) 6385; 8.30 You and Me (G) 9803101; 8.55 The Magic Box (G, Wendy Pye/Isambard/NZ On Air) 5039236; 9.25 The Infomercial Hour 2680101; 10.25 The Torkelsons (G) 7384323.

## 10.55 Yan Can Cook

**Kids Can Cook Too:** Martin Yan shows how children can be taught how to make sesame meatballs, golden chicken drumettes, and sesame almond cookies. Plus a look inside a fortune cookie factory. (G) 15865656

## 11.30

### The Graham Kerr Show

**Crêpes Suzette:** A low-calorie recreation of this crêpe dessert, with a creamy cheese filling and an orange-lemon glaze. (G) 7236

## Middy Donahue

**University President Admits to Obscene Calls:** Phil Donahue discusses whether obscene phone callers are "ill" or "immoral". (AO) 31588 MULTIMEDIA

## 1.00 The Oprah

### Winfrey Show

**Viewer Mail:** Oprah Winfrey answers viewer mail, revealing which shows generated the most "hate" mail, as well as surprising viewers who requested particular information. (PGR) 40236

## 2.00

### World News Tonight

With Peter Jennings. 1033

## 2.30 Parent Time

**Home Births Week:** Hilary Muir-Clark talks to obstetrician and gynaecologist Dr Glenn Blanchette. (G) 40878

KTV/NZ ON AIR/TV3

## 2.35 You and Me

**Suzu Cato** presents songs, stories and games for young children. (G) 803014

KTV/NZ ON AIR/TV3

## 3.00 Chip 'n' Dale's

**Rescue Rangers** (G) 2651

## 3.30 DuckTales

(G) 7728

## 4.00 Transformers

(G) 1897

## 4.30 Dinosaurs

**Out of the Frying Pan:** Fran is hypnotised by show business when Baby becomes a celebrity. (G) 5830

## 5.00

### Entertainment Tonight

**Mary Hart and John Tesh** present entertainment news, reviews and gossip from the film capital, Hollywood. (G) 3859



**11.05pm Civvies:** a taste of life after the army, starring Edward O'Connell, Peter O'Toole and Jason Isaacs.

## 5.30 5.30 Live

**Kerry Smith** presents a lifestyle magazine show. 6946

## 6.00 3 National News

With John Hawkesby, Bill Ralston, Eric Young and Kerry Smith. 84656

## 7.00 Hard Copy

**Natalie Brunt** hosts a tabloid-style programme that includes ordinary people's unusual stories and news about celebrities. (PGR) 507

## 7.30 Beyond 2000

A magazine-style series featuring the latest scientific breakthroughs and ingenious technical innovations. 5033

## 8.30

### Inside New Zealand

**Simon Carr** presents a series that looks at controversial and historical issues that have shaped New Zealand society.

**Lost in the Cross:** A look at young New Zealanders struggling to survive in Sydney's notorious King's Cross area. (AO) 58217

Producer/director ALAN LINDSAY  
KIDS TV/NZ ON AIR

## 9.30 The Ralston Group

Political journalist **Bill Ralston** and a panel of political commentators debate the issues of the week. (AO) 994

## 10.00 Four Corners

**Keith Davies** presents a programme of international current affairs. 255

## 10.30 Nightline

46236

## 11.05 Civvies

A six-part drama series about a group of highly trained soldiers who struggle with civilian life.

(4) **Jimmy Hammond:** Frank has more than his fair share of worries when Jimmy Hammond sets up a job for their new-found business firm Stag Security. Jimmy drags the lads into more courier work for villainous Barry Newman, who threatens Frank's children when events get out of hand. (AO, see page 83 for cast) 7153217

Writer LYNDA LA PLANTE  
BBC

(Closedown at 12.10am)



## SPORT 24 HOURS

Midnight ESPN Direct begins with **Soccer:** International Game of the Week 826526; 2.00am **IndyCar:** Australian Grand Prix 2842694; 4.00 **Bodies in Motion** 6095743; 4.30 **Bodyshaping** 5546385; 5.00 **BMW Vintage Race:** From Lime Rock 8453236; 6.00 **Twelve Hours of Sebring Grand Prix** 95236; 7.00 **Tennis:** The Lipton Championships men's final 6875526; 9.00 **Dan-skin's Running and Racing** 6491; 9.30 **IndyCar:** Australian Grand Prix 6856491; 11.30 **Racehorse Digest** 6014. **Midday Sky Sport:** 12.02pm **European 9-Ball Pool Masters** 13584; 1.00 **NBA Basketball:** New York v Chicago, live from Madison Square Garden 5407149; 3.30 **PGA Golf:** Nestle Invitational, coverage of the final round from the Bay Hill Club and Lodge, Florida 76965; 5.00 **DB Draught Sky Rugby: England v Wales** 8713694; 6.35 **ESPN's Speedweek** 75507; 7.05 **English Soccer:** Weekly highlights 744897; 8.00 **Cricket:** International Report, featuring day five of New Zealand's test against India and comment from a panel of experts 9120; 9.00 **Soccer:** World Cup American Style 5323; 9.30 **Front Row Rugby League** 4694; 10.00 **Golf:** 1993 Nike Tour highlights 24675; 10.25pm - midnight **DB Draught Sky Rugby: Scotland v France** 8130168.

(Sport continues 24 hours. See Thursday for remainder of programmes.)

## GNN NEWS 24 HOURS

See Tuesday for details of news programmes.

## MOVIES

### Midday

#### Still Crazy Like a Fox

A drama about an American father and son who run into trouble while holidaying in London. (1987, GY, 94 mins) 8454656

Starring JACK WARDEN, JOHN RUBINSTEIN, PENNY PEYSER, ROBBIE KIGER, GRAHAM CHAPMAN, JAMES FAULKNER, MICHAEL JAYSTON

### 1.45 Class Act

A comedy about a straight-A student and a streetwise juvenile delinquent who switch identities when they transfer to a new high school. (1992, RP13, 98 mins) 4215781

Starring CHRISTOPHER REID, CHRISTOPHER MARTIN, MESHACH TAYLOR, KARYN PARSONS, DOUG E DOUG, RICK DUCOMMUN, RHEA PERLMAN

### 3.30 Herbie Goes to Monte Carlo

Herbie, the "Love Bug", enters a car race from Paris to Monte Carlo,



**5.15pm Hankies out ... James Belushi** plays a homeless con-artist in the tear-jerker *Curly Sue*.

unaware that a gang of jewel thieves have hidden a stolen diamond in his gas tank. (1977, G, 91 mins) 9213679

Starring DEAN JONES, DON KNOTTS, JULIE SOMMARS, ROY KINNEAR, JACQUES MARIN

### 5.15 Curly Sue

A homeless con-artist and his adopted waif are given the chance of a better life by a high-powered lawyer who is looking to improve the quality of her own life. (1991, GY, 101 mins) 2874656

Starring JAMES BELUSHI, KELLY LYNCH, ALISAN PORTER, JOHN GETZ, FRED DALTON THOMPSON, CAMERON THOR, EDIE MCCLURG

### 7.00 Alien 3

Warrant officer Ripley crashes her spacecraft on a frozen prison planet where she must deal with the infected monkish inmates and a deadly alien beast. (1992, RP13, 110 mins) 14946

Starring SIGOURNEY WEAVER, CHARLES S DUTTON, CHARLES DANCE, PAUL MCGANN, BRIAN GLOVER, RALPH BROWN, DANNY WEBB, CHRISTOPHER JOHN FIELDS

### 9.00 Showcase International: High Heels

Pedro Almodovar directs a comic melodrama about the conflicts and intrigues in the relationship between a famous actor, her newscaster daughter, and the men they become involved with. (1991, R16, 109 mins, Spanish with subtitles) 54588

Starring VICTORIA ABRIL, MARISA PAREDES, MIGUEL BOSE, FEODOR ATKINE, BIBI ANDERSEN

### 11.00 Pure Luck

A comedy about two hapless detectives who go to Mexico to find the accident-prone daughter of a business magnate. (1991, GY, 92 mins) 7138897

Starring MARTIN SHORT, DANNY GLOVER, SHEILA KELLEY, SAM WANAMAKER, SCOTT WILSON, HARRY SHEARER, JORGE RUSSEK

### 12.45am Playboy: Inside Out

A selection of adult fantasy dramas. (R18) 7438366

(Closedown at 1.11am)



## ONE

### 6.50 Te Karere

(R) 2457182

### 7.00 ITN World News

9927

### 7.30 eTV - Statistics: Against All Odds

A series that looks at statistics. Describing Definitions. (G) 9786

### 8.00 ITN World News

(R) 6665

### 8.30 eTV - The Infinite Voyage

The Living Clock: A look at the internal clock that regulates biological cycles in every living organism. (G) 45250

### 9.30 eTV - The Secret Life of Machines

The Vacuum Cleaner: A look at the theory behind the vacuum cleaner. (G, R) 8892

### 10.00 Neighbours

(G, R) 6406786

■ Teletext subtitles/NZ On Air

### 10.55 Murder, She Wrote

(PGR) 56918960

### Midday Bergerac

(AO, R) 91415

■ Teletext subtitles/NZ On Air

### 1.00 CBS Evening News

1347

### 1.30 Barney Miller

(G, R) 292724

### 2.05

### Sally Jessy Raphaël

Teens Face Parents. (PGR) 6630366

### 3.05 Against the Wind

When Kings Go Forth to Battle: Mary and the others feel helpless as the rebellion sweeps towards its climax. (G, R) 4286163

Mary Mulvane MARY LARKIN  
Jonathan Garrett JON ENGLISH  
Polly McNamara KERRY MCGUIRE

### 4.10 Home and Away

(G) 4760415

■ Teletext subtitles/NZ On Air

### 4.40 Emmerdale

Elizabeth receives some devastating news from Frank, while Jack is forced to swallow his pride. (G, see page 83 for cast) 197811

### 5.15 Te Karere

6906291

### 5.25 Strike It Lucky

(G) 108927

### 6.00 One Network News

1705

■ Teletext subtitles/NZ On Air

### 6.30 Holmes

9724

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11.05pm An artist (Jeff Goldblum) plans to become a fly in the ointment for the woman who Framed him.

### 7.00 Celebrity Wheel of Fortune

(G) 927

### 7.30 Coronation Street

The wedding day dawns for Reg Holdsworth and Maureen Naylor, and the residents of Coronation Street gather at St Christopher's church. Sally attempts to get her picture back, and Steve upsets Mike. (G, see page 83 for cast) 298

GRANADA

■ Teletext subtitles/NZ On Air

### 8.00 The Bill

Dealer Wins: Drug dealers and a young child all conspire to prevent DI Sally Johnson from keeping a solemn promise. (PGR, see page 83 for cast) 36279

THAMES

■ Teletext subtitles/NZ On Air

### 8.35 A Question of Sport

Tony Johnson presents a quiz show in which New Zealand's leading sports people answer questions on sports. Team leaders are Ian Smith and Jayne Mitchell. (G) 681499

Producer STEPHEN COATES

### 9.05 Open All Hours

Granville's new status as "under manager" could be the lure he needs to win the shapely Stephanie from the local boutique. (PGR, R) 3945811

Arkwright RONNIE BARKER  
Granville DAVID JASON  
Nurse Gladys Emmanuel  
LYNDA BARON

Mrs Featherstone STEPHANIE COLE  
Milkwoman BARBARA FLYNN  
Stephanie JULIE SHIPLEY  
BBC

■ Teletext subtitles/NZ On Air

### 9.40 PrimeTime

8094298

### 10.15 Foreign Correspondent

4994415

### 11.05 Film on One: Framed

A drama about a talented artist who is framed by his lover for art forgery and sets out to gain his revenge. (1990, AO) 7354873

Starring JEFF GOLDBLUM, KRISTIN SCOTT THOMAS, TODD GRAFF, ABDUL SALAAM EL RAZZAC, MICHAEL LERNER

★ Films, page 65

(Closedown at 1.00am)



### Morning Programmes

6.30 Jungle Tales (G, R) 2997540;  
6.55 Bob in a Bottle (G, R) 9191250; 7.25 The Jetsons (G, R) 4479908; 7.55 Jem (G, R) 86761279; 8.30 Thomas the Tank Engine (G, R) 9896811; 8.35 Bananas in Pajamas (G, R) 7673163; 8.40 Sesame Street (G) 2659231; 9.40 Chatterbox (G, R) 8130540; 10.00 Aerobics Oz Style (G) 7163; 10.30 Down the Shore 5182; 11.00 Santa Barbara 28569.

### Midday The Young and the Restless

99057

### 1.00 Days of Our Lives

(G) 72255

### 2.00 The Bold and the Beautiful

(G) 3705

### 2.30 Chatterbox

(G) 64732

### 2.50 Brum

(G, R) 1612182

### 3.00

### Son of a Gunn Show

Including at 3.15 Widget. (G) 53231

### 4.00 Rugrats

Superhero Chuckie/The Dog Broomer. (G) 3569

### 4.30 The Cartoon Company

(G) 7502

### 5.00 Paradise Beach

(G) 8231

### 5.30 Neighbours

Brad chooses between Beth and Lauren, Rick runs a race against time, and Julie makes an enemy at school. (G, see page 83 for cast) 8618

■ Teletext subtitles/NZ On Air

### 6.00 M\*A\*S\*H

Ping Pong: The winner of the inter-M\*A\*S\*H ping pong tournament brings his fiancée to the camp, borrows money for a ring and promptly disappears. (G, R) 9347

### 6.30 Cheers

Battle of the Exes: When Carla's ex-husband, Nick, remarries, Sam poses as her boyfriend at the wedding, but the charade may have gone too far. (G, R, see Monday for cast) 7366

### 7.00 Shortland Street

Gina chooses her successor; Sam and T P declare domestic war, but Steve and Carmen have a plan; Alex makes a sacrifice; and Steve is worried about Jo. (PGR, see page 83 for cast) 569

Writer MIRANDA WILSON

Producer TONY HOLDEN

Director STEVE LA HOOD

SOUTH PACIFIC PICTURES/GRUNDY/TVNZ/NZ ON AIR

■ Teletext subtitles/NZ On Air

### 7.30 Banjo Paterson's "The Man from Snowy River"

Where There's Smoke: An old love of Matt's comes to town, and her



9.05pm Recently seen in *Enchanted April*, actor Josie Lawrence hams it up in *Whose Line Is It Anyway?*

presence helps to evaporate the growing relationship between Matt and Kathleen. Luke and Frank reach a deal over gold prospecting. (G, see page 83 for cast) 7705

■ Teletext subtitles/NZ On Air

### 8.30

### Absolutely Fabulous

New Best Friend: Edina alienates Patsy, her mother and Saffron when her stylish friends from the 60s, Bettina and Max, come to visit. Regretting her actions, Edina hopes to make up with the hurt Patsy, only to find emotional rejection a difficult barrier to overcome. They both go in search of new best friends. (AO, see page 83 for cast) 55328

■ Teletext subtitles/NZ On Air

### 9.05 Whose Line Is It Anyway?

A theatresports-style comedy show in which host Clive Anderson selects situations to be acted out by improvisors, including Paul Merton, Josie Lawrence, Tony Slattery and Mike McShane. (AO) 3943453

### 9.40 LA Law

How Much Is That Bentley?: Acting on his suspicions, Eli calls Jonah to the stand in his defence of a mentally ill client who has been charged with murder; Becker's dream of driving a classic Bentley may come true if a messy divorce case goes his way; and Morales is put in charge of office renovations. (PGR, see page 83 for cast) 9762732

### 10.40 2 Newsnight

6577347

### 11.10 Tequila and Bonetti

2264347

### 12.10am

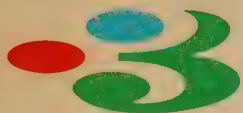
### Freshman Dorm

Lulu and Zack suspect Joe, the new campus hearthrob, may have his eye on K C. (G) 6549380

K C ARLENE TAYLOR  
Molly ROBYN LIVELY  
Lulu PAIGE FRENCH  
Zack CASPER VAN DIEN  
Danny MATTHEW FOX  
Cynthia LISA FULLER  
Alex KEVIN MAMBO  
Joe JUSTIN LAZARD  
Christopher VINCE GRANT

(Closedown at 1.15am)





### Morning Programmes

6.30 **Bush School** (G) 3366; 7.00 **The Muppet Show** (G) 4095; 7.30 **Charles in Charge** (G) 7182; 8.00 **Transformers** (G) 8811; 8.30 **You and Me** (G) 9870873; 8.55 **The Magic Box** (G, Wendy Pye/Isambard/NZ On Air) 5006908; 9.25 **The Infomercial Hour** 2657873; 10.25 **The Torkelsons** (G) 7351095.

### 10.55 Yan Can Cook

**Chinese Buffet:** Martin Yan talks to author and seafood expert Jay Harlow, who makes grilled, skewered prawns. Plus honey-glazed garlic ribs and paper-wrapped chicken. (G) 15832328

### 11.30

#### The Graham Kerr Show

**Veal Sutton:** Tiny veal escalopes in a tropical fruit sauce with papaya and avocado. (G) 3724

### Midday Donahue

**Extraordinary Births – Can Dead Sperm Make Babies?:** Phil Donahue meets urologist Dr Sherman Silber who explains the procedure for bringing dead sperm back to life. He also speaks to couples who have had these "miracle" births, and discusses the controversial issue of cloning. (PGR) 19811

### 1.00 The Oprah Winfrey Show

**Oprah's Half-price Bargains:** Oprah Winfrey discusses how to inexpensively decorate a home in the latest designer knock-offs. An expert shopper passes on her tips on how to cut the weekly grocery bill in half, and Winfrey discovers low-cost alternatives to pricey cosmetics. (G) 95231

### 2.00 World News Tonight

2601

### 2.30 Parent Time

(G) 95873

### 2.35 You and Me

(G) 885618

### 3.00 Chip 'n' Dale's Rescue Rangers

(G) 6279

### 3.30 DuckTales

(G) 9366

### 4.00 Transformers

(G) 2845

### 4.30 Dinosaurs

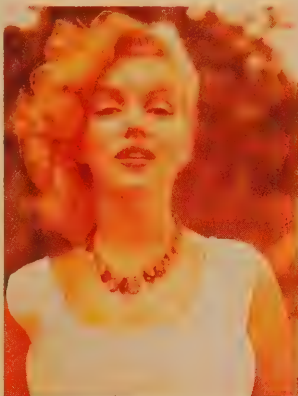
**Steroids to Heaven:** Robbie takes drugs to inflate his body, but his temper becomes inflated too. (G) 1328

### 5.00 Entertainment Tonight

(G) 2057

### 5.30 5.30 Live

5144



8.00pm Behind this gleaming icon was a dark melancholy, revealed in Marilyn Monroe's final interview.

### 6.00 3 National News

71637

### 7.00 Hard Copy

Natalie Brunt presents a tabloid-style news show. (PGR) 845

### 7.30 Living Earth

With Annie Whittle.

Tonight includes: Jack Hobbs has a look at George Rainey's extensive wholesale nursery; and another look at Massey University's experimental garden, where new and unusual varieties of vegetables are being grown. (G, final) 4231

### 8.00 Marilyn:

#### The Last Interview

A documentary about the last interview actor Marilyn Monroe gave before her death. The interview was with Richard Meryman of *Life* magazine and Monroe died two days after it appeared in print. Meryman says he sensed a sadness in the star which suggested all was not well with her. (PGR) 279

### 8.30 3 Special:

#### Nostradamus and the Unexplained

A look at some of the predictions of 16th-century French seer Nostradamus, who is said to have foretold the Great Fire of London, the rise of Hitler and the death of the Kennedy brothers. Also investigated are the mysteries of the Shroud of Turin, the Bermuda Triangle and the pyramids. (PGR) 37366

### 10.30 Nightline

Late-night news presented by Janet Wilson. 786

### 11.00 Frenzy

A New Zealand music video show. (PGR) 6637

### 11.30 Liquid TV

A US animation series. (AO) 5908

### Midnight Night Heat

**The Pimp:** When a young prostitute's pimp is killed, O'Brien and Giambone face the prospect that the murderer may be the young woman's father. (AO) 6533293

(Closedown at 1.05am)



### SPORT 24 HOURS

Midnight ESPN Direct begins with NBA Basketball: Chicago v New York 1778927; 2.30 NHL International Weekly 8407057; 3.30 Snowboarding: Butterfly Pro, from Aspen, Colorado 6061786; 4.00 Pro Wrestling 8419892; 5.00 1993 Merrill Lynch Senior Shootout 2800618; 7.00 Lacrosse: Buffalo v Philadelphia 6842298; 9.00 PKA Karate 11705; 10.00 Max Out 7057; 10.30 NHL International Weekly 16250; 11.30 Inside the PGA Tour 9892; Midday Sportscenter 3331; 12.30pm College Basketball: National Invitational quarter-final, live 51433279. 4.30 Sky Sport; 4.32 Lion Red Rugby League: Winfield Cup 1994 25786; 6.00 Athletics: St Patrick's Day 10K 2569; 6.30 Golf: Inside the PGA Tour 1160; 7.00 Italian Soccer 7106; 8.00 The Deaker Profiles: Sports broadcaster Murray Deaker interviews sporting personalities 7231; 8.30 Soccer: Gillette World Cup 1994 6502; 9.00 Top Rank Boxing 50618; 10.30 NHL Ice Hockey: NHL International Weekly 16298. 11.30pm – midnight ESPN Direct begins with Inside the PGA Tour 1076.

(Sport continues 24 hours. See Friday for remainder of programmes.)

### CNN NEWS 24 HOURS

See Tuesday for details of news programmes.

### MOVIES

#### 11.30am Delicatessen

A French apocalyptic black comedy about a landlord who slices humans into cutlets, while fending off rebel vegetarians. A former circus clown answers his ad for a butcher's assistant with no idea what to expect. (1991, R13, 98 mins, French with subtitles) 4440521

Starring MARIE-LAURE DOUGNAC, DOMINIQUE PINON, KAREN VIARD, JEAN CLAUDE DREYFUS, TICKY HOLGADO, ANNE MARIE PISANI

★ Films, page 65

#### 1.10 Rhinestone

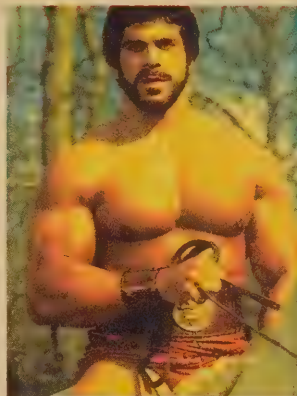
A comedy about a successful country and western singer who bets she can turn a tone-deaf cab driver into a star. (1984, GY, 107) 3524453

Starring DOLLY PARTON, SYLVESTER STALLONE, RICHARD FARNSWORTH, RON LEIBMAN, TIM THOMERSON

#### 3.00 Sea Urchins

A New Zealand film about three boys who attempt to recover a stolen carving from a smuggling gang with the assistance of the ringleader's stepdaughter. (G, 75 mins) 53057

Starring JASON PIRIHI, JURU RAKETE, FREDDIE HEMARA, RACHEL WESTON, JOHN BACH, ROY BILLING, IAN WATKIN



7.00pm The man who ate steroids for breakfast, Lou Ferrigno, packs his sandals for adventure as *Hercules*.

### 4.30 White Fang

A children's drama series filmed in Queenstown about a 17-year-old who rescues a half-wolf from a deadly dog fight and transforms him into a loyal friend. (1992, G, 30 mins) 2298

Starring JAIMZ WOOLVETT, DENISE VIRIEUX, DAVID MCILWRAITH

### 5.00 The Cutting Edge

A temperamental ice skater and an injured ice hockey player team up in a bid to score an Olympic gold medal. (1992, GY, 98 mins) 656724

Starring D B SWEENEY, MOIRA KELLY, ROY DOTRICE, TERRY O'QUINN, DWIER BROWN

### 7.00 Hercules

The mythical Greek hero Hercules endeavours to free a city held hostage and rescue a beautiful princess. (1983, GY, 98 mins) 23417

Starring LOU FERRIGNO, MIRELLA D'ANGELO, SYBIL DANNING, INGRID ANDERSON, WILLIAM BERGER

### 9.00 Thursday Night

#### Comedy: My Cousin Vinny

A comedy about a Brooklyn lawyer, Vinny Gambina, who travels to the backwoods town of Wahzoo City, Alabama, to defend his innocent cousin and his friend on a murder charge. He soon experiences culture shock. (1992, GA, 119 mins) 25521

Starring JOE PESCI, RALPH MACCHIO, MARISA TOMEI, MITCHELL WHITFIELD, FRED GWYNNE, LANE SMITH, AUSTIN PENDLETON

#### 11.00 Flirting

A drama about a young man who goes to boarding school and discovers the pains of love and adolescence when he falls for a Ugandan student at a nearby girls school. (1990, RP13, 90 mins, sequel to *The Year My Voice Broke*) 7105569

Starring NOAH TAYLOR, THANDIE NEWTON, NICOLE KIDMAN, BARTHOLOMEW ROSE, FELIX NOBIS, JOSH PICKER, LIRI PARAMORE

#### 12.45am Playboy: Eden

An adult soap opera set at the Las Hadas resort in Mexico. (R18, 26 mins) 7405038

(Closedown at 1.11am)



## ONE

### 6.50 Te Karere

(R) 2424854

### 7.00 ITN World News

9447767

### 7.35 eTV - Spanish Destinos

A series that teaches the Spanish language.

**El Comienzo:** Numbers; animals; days of the week; and telling the time. (G) 8650748

### 8.00 ITN World News

(R) 7956125

### 8.35 eTV - Harry Enfield's Guide to Opera

Harry Enfield looks at opera, its stars and its history. (G) 5793125

### 9.00 eTV - French in Action

A series that teaches the French language. (G) 4903

### 9.30 One World of Sport: Cricket - BNZ Cup Matches

New Zealand v India: Geoff Bryan presents live coverage of the first one-day game between New Zealand and India from Napier. 75738038

Commentators GLENN TURNER  
GRANT NISBETT  
JOHN MORRISON  
IAN SMITH  
PETER SHARP  
JEFF CROWE

### 1.50 Te Karere

(Time approximate.) 3588038

### 2.00 One World of Sport: Cricket - BNZ Cup Match

Continued live coverage of the first one-day game from Napier. 19198629

### 6.00 One Network News

4583

■ Teletext subtitles/NZ On Air

### 6.30 Holmes 9274

### 7.00 Celebrity Wheel of Fortune (G) 187

GRUNDY/TVNZ

### 7.30 Blue Heelers

**Wives:** Roz makes the decision that she must come forward with information that could lead to the arrest of a client's husband. A retired police officer becomes the proverbial thorn in Tom's side. (PGR) 6903

PC Maggie Doyle LISA MCCUNE  
PC Wayne Patterson GRANT BOWLER  
Roz Patterson ANN BURBROOK  
SC Nick Schultz WILLIAM MCINNES  
Chris Riley JULIE NIHILL  
Det SC PJ Hasham MARTIN SACKS  
Sen Sgt Tom Croyden JOHN WOOD  
Elaine Duncan HELEN JONES  
Greg Duncan JOHN BRUMPTON  
Det Gilly NIGEL BRADSHAW  
"Black Jack" Egan  
GERARD KENNEDY

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**10.15pm Vicar Ronnie (Simon Callow)** has his passions stirred and his faith shaken by a *Femme Fatale*.

### 8.30 Palmers Garden Show

With Maggie Barry. Tonight: A look at old-fashioned roses in the Wellington suburb of Roseneath; and a tour of the Blenheim garden of Carolyn and Joe Ferraby. (G) 4189019

Producer JAN MCINTOSH  
■ Teletext subtitles/NZ On Air

### 9.40 PrimeTime

News and current affairs with Anita McNaught. 8054670

### 10.15 One Playhouse: Femme Fatale

A black comedy about an Italian beauty, Maddalena, who marries an Englishman and comes to live in a sleepy English village. Her arrival stirs dangerous emotions in the breasts of a Scottish mechanic and the local vicar, with tragic and ludicrous results. (AO) 4429477

Vicar Ronnie SIMON CALLOW  
Victor DONALD PLEASANCE  
Harty COLIN WELLAND  
Maddalena SOPHIA DIAZ  
Algie JAMES FLEET  
Mary-Jane JACQUELINE TONG  
Mrs Harty PATSY ROWLANDS  
Davey Harty JASON DURR  
Mrs Armitage MARGERY MASON  
Mrs Birt ROSALIE CRUTCHLEY  
Mama ANTONELLO SQUADRITO  
Papa ROBERTO NOBILE  
Paolo RICARDO VELEZ  
Waitress ANNA MAZZOTTI  
First cop AL ASHTON  
Second cop STEWART HARWOOD  
Writer SIMON GRAY  
Producer KENITH TRODD  
Director UDAYAN PRASAD  
BBC

### 11.45 Film International on One: Time of the Gypsies

Emir Kusturica directs a coming-of-age drama about a young man with psychic abilities who is initiated into the gypsy way of life, leaves his home in Yugoslavia, and is forced to work with a group of itinerant thieves in Italy. (1989, AO, Romany with subtitles) 32748106

Starring DAVOR DUJMOVIC, BORA TODOROVIC, LJUBICA ADZOVIC, SINOLICKA TRPKOVA, HUSNIJA HASMOVIC, ZABIT MEMEDOV

★ Films. page 65

(Closedown at 2.30am)



### Morning Programmes

6.30 *Jungle Tales* (G, R) 2964212;  
6.55 *Bob in a Bottle* (G, R)  
9168922; 7.25 *The Jetsons* (G, R)  
4439380; 7.55 *Jem* (G, R)  
86721651; 8.30 *Thomas the Tank Engine* (G, R) 9863583; 8.35  
*Bananas in Pajamas* (G, R)  
7640835; 8.40 *Sesame Street* (G)  
2626903; 9.40 *Chatterbox* (G, R)  
8107212; 10.00 *Aerobics Oz Style*  
(G) 6361; 10.30 *Down the Shore*  
4380; 11.00 *Santa Barbara* 82212.

### Midday The Young and the Restless 80800

### 1.00 Days of Our Lives (G) 79748

### 2.00 The Bold and the Beautiful (G) 4125

### 2.30 Chatterbox With Annie Roach and Piripi Moore. (G) 67545

### 2.50 Brum

*Brum and the Little Lost Girl.* (G, R) 1689854

### 3.00

### Soon of a Gunn Show With Jason Gunn and Thingee. Including at 3.15 *Widget*. (G) 31564

### 4.00 Rugrats

*Aunt Miriam/Inside Story.* (G) 4361

### 4.30 The Cartoon Company (G) 5980

### 5.00 Paradise Beach (G) 8309

### 5.30 Neighbours

Brad faces the future, Julie's plan for revenge backfires, and Gaby loses her temper but gains respect. (G, see page 83 for cast) 1496

■ Teletext subtitles/NZ On Air

### 6.00 M\*A\*S\*H

**End Run:** Hawkeye must remove the leg of a patient who lives for football. (G, R) 2125

### 6.30 Cheers

**And Coachie Makes Three:** A lonesome Coach attaches himself to Sam and Diane, and they must find a way to pry him loose without hurting his feelings. (G, R, see Monday for cast) 7816

### 7.00 Shortland Street

Nick gives Rachel advice that sets her thinking, and Steve helps out Sam and T P, but his war with Chris turns even more disastrous and leads to a major tragedy. (PGR, see page 83 for cast) 729

Writer JAMES GRIFFIN  
Producer TONY HOLDEN  
Director STEVE LA HOOD  
SOUTH PACIFIC PICTURES/GRUNDY/TVNZ/NZ ON AIR  
■ Teletext subtitles/NZ On Air



**7.00pm Rachel (Angela Bloomfield)** is on the receiving end of Nick's peculiar wisdom in *Shortland Street*.

### 7.30 Mountain Dew: On the Edge

A sports show presented by Wendy Botha and Lana Coc-Kroft. 4545

### 8.30 seaQuest DSV

**Brothers and Sisters:** Bridger takes the *seaQuest* to a deserted munitions plant that must be entombed before structural weakening sets off a deadly weapons explosion. But a gang of armed children in the plant take Ford hostage. (G) 96477

Captain Nathan Bridger  
ROY SCHEIDER  
Dr Kristin Westphalen  
STEPHANIE BEACHAM  
Lt Commander Katherine Hitchcock  
STACY HAIDUK  
Commander Jonathan Ford  
DON FRANKLIN  
Lucas Wolenczak JONATHAN BRANDIS  
Lt Benjamin Krieg JOHN D'AQUINO  
Chief Manilow Crocker  
ROYCE D APPELGATE  
Lt J G Tim O'Neill TED RAIMI  
Sensor Chief Miguel Ortiz  
MARCO SANCHEZ  
Zachary Thomas  
CHRISTOPHER PETTIET MORE  
Cleo KELLIE MATIN  
Matthew JONATHAN DOHRING  
MCA

### 9.30

**FBI: The Untold Stories**  
**IRS Bomber:** Irate over having a tax deduction disallowed, a man tries to bomb two IRS offices. (PGR) 85361

### 10.30 2 Newsnight 97651

### 10.35 Lion Red Aussie League on 2

Graeme Hughes and Graham Lowe present coverage of the 1994 Winfield Cup season. 2875496

### 12.25am - 2.20 The Friday Late Movie: Yellowbeard

A comedy about a pirate who, released after 20 years, seeks out his illegitimate son, on whose head is printed a map to hidden treasure. (1983, AO, R) 5112602

Starring GRAHAM CHAPMAN, PETER BOYLE, RICHARD "CHEECH" MARIN, TOMMY CHONG, PETER COOK, MARTY FELDMAN, MARTIN HEWITT, MICHAEL HORDERN, ERIC IDLE, JOHN CLEESE

★ Films, page 65

(Programmes continue 24 hours. See next week's *Listener* for remainder of early morning programmes.)





# Morning Programmes

6.30 Bush School (G) 1926; 7.00 Muppet Show (G) 1835; 7.30 Charles in Charge (G) 4922; 8.00 Transformers (G) 5651; 8.30 You and Me (G) 9847545; 8.55 The Magic Box (G, Wendy Pye/Isambard/NZ On Air) 5066380; 9.25 The Infomercial Hour 2624545; 10.25 The Torkelsons 7328767.

# 10.55 Yan Can Cook

**No Time to Shop:** Martin Yan presents quick recipes such as Chinese beef burgers, tomato egg-flower soup, roast beef salad with Chinese dressing, and pasta with spicy meat sauce. He also discusses how to stock a pantry and store leftovers. (G) 15729800

# 11.30

# The Graham Kerr Show

Graham Kerr presents a show featuring his "Minimax" cooking style. **Super Burritos:** A healthy version of the Mexican classic with chicken, beans, sweet peppers and rice. (G) 2922

# Midday Donahue

**TV and Movie Violence:** Phil Donahue discusses whether television and movie producers should be held accountable for real-life tragedies that have been influenced by the media, or whether parents should take more control over their children's viewing habits. (AO) 80854

# 1.00 The Oprah

# Winfrey Show

**Don't Take Him Back:** Oprah Winfrey talks to people who keep going back to their bad relationships, including a couple who have been dating on and off for years, but things have become so bad that their families and friends are boycotting their relationship. (PGR) 66274

# 2.00 World News

# Tonight 1651

# 2.30 Parent Time

(G) 82854

# 2.35 You and Me

(G) 845090

# 3.00 Chip 'n' Dale's

# Rescue Rangers

(G, final) 7699

# 3.30 DuckTales (G) 7458

# 4.00 Transformers

(G) 8187

# 4.30 Dinosaurs

**Honey I Miss the Kids:** In the hope that Fran will quit her job, Earl offers to take over the household chores. (G) 4106

# 5.00 Entertainment

# Tonight 5835



**1.00am The fiendish Dr Arcane** (Mark Lindsay Chapman) hopes to strike black gold in *Swamp Thing*.

# 5.30 3.30 Live 8922

# 6.00 3 National News

42670

# 7.00 Hard Copy

With Natalie Brunt. (PGR) 583

# 7.30 Star Trek:

# The Next Generation

**A Matter of Time:** The *Enterprise* plays host to a visitor who says he is from the future and wants to study the ship. Meanwhile, the crew is working to save a planet from a dust cloud that could create a devastating ice age. (G) 1699

Captain Jean-Luc Picard  
PATRICK STEWART  
Cmdr William Riker  
JONATHAN FRANKS  
Lt Cmdr Geordi La Forge  
LEVAR BURTON  
Lt Worf MICHAEL DORN  
Dr Beverly Crusher  
GATES MCFADDEN  
Counselor Deanna Troi MARINA SIRTIS  
Lt Cmdr Data BRENT SPINER  
Berlingoff Rasmussen MATT FREWER  
Hail Moseley STEFAN GIERASCH  
Ensign SHEILA FRANKLIN  
Female scientist SHAY GARNER  
PARAMOUNT

# 8.30 Mobil Sport

With Clint Brown, Grant Shearer and Chris Mirams. 82361

# 10.30 Nightline 274

# 11.00 3 Mini-series: Jackie Collins' Lucky Chances

A three-part series.

(3) Lucky is acquitted on the charge of murdering Enzo Bonnatti and marries wealthy playboy Dimitri Stanisloupolous. After three years, Lucky becomes disillusioned and reconciles with her father, Gino. (AO, from the book by Jackie Collins, see page 83 for cast, final) 64258

# 1.00am Swamp Thing

**Revelations:** Dr Arcane makes a deal with an oil company to drill under the swamp and distracts Swamp Thing with an impending toxic disaster. (AO) 7838268

Dr Arcane MARK LINDSAY CHAPMAN  
Will Kipp SCOTT GARRISON  
Swamp Thing DICK DUROCK  
Donnelly STEVE DUMOUCHEL  
Dr Alec Holland PATRICK NEIL QUINN  
(Closedown at 1.30am)



# SPORT 24 HOURS

Midnight ESPN Direct continues with College Basketball: National Tournament quarter-final 54490800; 4.00am Pro Wrestling 8486564; 5.00 1993 NCHA World Cutting Horse Futurity 8480380; 6.00 NHRA: Slick 50 Nationals 7371854; 7.30 1993 Nike Tour Highlights 7390; 8.00 Black College Sports Today 8019; 8.30 Athletics: St Patrick's Day 10K 4038; 9.00 Inside the Senior PGA Tour 5767; 9.30 ATP Tour Magazine 8854; 10.00 LPGA Golf: The Nabisco Dinah Shore Classic, live coverage of the first round 5127583; Midday Sportscenter: NCAA Special 55670. 1.00pm Sky Sport; 1.02 Boxing: Heavyweight Explosion, featuring Buster Mathis Jr v Tyrell Biggs and Marshall Tillman v Corrie Sanders 200564; 2.30 Aussie Rules: AFL 1994 Season Preview 43835; 3.30 Lion Red Rugby League: Winfield Cup 1994 18941; 5.00 Horseracing: Louisiana Derby 1903; 5.30 World Sport Special 4090; 6.00 Golf: Inside the Senior PGA 2019; 6.30 Bowls: World Indoor Championships Singles final 33583; 8.00 Yachting: Grand Prix Sailing 9767; 8.30 Cricket: New Zealand v India, highlights of the first one-day international, from Napier 66477; 9.25 Lion Red Rugby League: Winfield Cup 1994, live 2347835; 11.15pm - midnight Pro Wrestling 616835.

(Sport continues 24 hours. See next week's *Listener* for remainder of programmes.)

# CNN NEWS 24 HOURS

See Tuesday for news programmes.

# MOVIES 24 HOURS

# 11.30am City Slickers

Three friends who are going through mid-life crises sign up for a two-week cattle drive to find their smiles and put their lives back into perspective. (1991, GA, 112 mins) 6896699

Starring BILLY CRYSTAL, DANIEL STERN, BRUNO KIRBY, PATRICIA WETTIG, HELEN SLATER, JACK PALANCE, NOBLE WILLINGHAM

# 1.30 The Rainmaker

A spinster living in the American southwest gets a twinkle in her eye and her hopes raised when a charming con-artist arrives to offer relief to her drought-stricken town. (1956, G, 121 mins) 8697458

Starring BURT LANCASTER, KATHARINE HEPBURN, WENDELL COREY, LLOYD BRIDGES, EARL HOLLIMAN, WALLACE FORD

# 3.35 The Princess and the Goblin

An animated fairy-tale about a



**9.15pm Lisa Eilbacher and Robert Urich** play a couple separated by suspicion in *Blind Man's Bluff*.

princess, a mischievous royal pet, malevolent goblins and a spell-weaving godmother. (1992, G, 78 mins) 1713545

With the voices of JOSS ACKLAND, RIK MAYALL, MOLLY SUGDEN

# 5.00 Bingo

A canine adventure about a heroic dog in search of a happy home. (1991, GY, 86 mins) 8768458

Starring ROBERT J STEINMILLER JR, CINDY WILLIAMS, DAVID RASCHE

# 6.35

# Box Office America

With Steve March. 3779645

# 7.00 Shining Through

A drama set during World War II about a young woman who falls in love with her boss and convinces him to let her go on a dangerous spy mission in Berlin. (1992, GA, 127 mins) 6890729

Starring MELANIE GRIFFITH, MICHAEL DOUGLAS, LIAM NEESON, JOELY RICHARDSON, JOHN GILGUD, FRANCIS GUINAN, PATRICK WINCZEWSKI, SYLVIA SIMS

# 9.15 Blind Man's Bluff

A blind man is accused of murder, but his girlfriend may be the culprit. (1992, GA, 83 mins) 7088854

Starring ROBERT URICH, LISA EILBACHER, PATRICIA CLARKSON, KEN POGUE

# 10.45pm Playboy:

# Inside Out

A selection of short fantasy dramas. (R18, 30 mins) 6538458

# 11.15 Playboy: Eden

An adult soap opera set at the Las Hadas resort in Mexico. (R18, 26 mins) 6548835

# 11.45pm - 1.15am Committed

A thriller about a nurse who applies for a job at an asylum and is tricked into committing herself - and then discovers there is no escape. (1990, GA, 88 mins) 6787748

Starring JENNIFER O'NEILL, ROBERT FORSTER, RON PALILLO, SYDNEY LASSICK

(Movies continue 24 hours. See next week's *Listener* for Saturday morning programmes.)





## SATURDAY MARCH 19

6.00am Welcome to Canterbury; 11.20 Trackside (G) 32972180; 7.00pm Farming Canterbury (G) 677971; 8.10 Sportsnight (G) 55388971.

(Closedown at 11.00pm)

## SUNDAY MARCH 20

6.00am Welcome to Canterbury; 5.00pm Farming Canterbury (G) 26643; 6.00 Oderings Homes and Gardens (G) 1643; 6.30 City Week (G) 38488; 7.30 The World at War (PGR) 3827.

8.30 The Evening Movie: Cromwell An historical drama about Oliver Cromwell and his role in the English Civil War. (1970, PGR) 9164310

Starring RICHARD HARRIS, ALEC GUINNESS, DOROTHY TUTIN

11.00 The World Tomorrow (G) 1407

(Closedown at 11.30pm)

## MONDAY MARCH 21

6.00am Welcome to Canterbury; Midday CTV's City Life (G) 39686; 1.00pm Valuable & Rare (G) 6599.

(Closedown at 1.30pm)

5.00 Susan Sells (G) 7995; 5.30 First Report (G) 2222; 6.00 CTV's City Life (G) 82632; 7.00 Valuable & Rare (G) 1179; 7.30 CTV News (G) 3150; 8.00 Jim Hopkins Live (G) 5173; 8.30 World of Golf: A 13-part series about golf courses. (3) Causeway Links. (G) 9334; 9.00 DB Sport (G) 57044; 10.00 CTV World Tonight (G) 7599; 10.30 Susan Sells (G) 9570.

(Closedown at 11.00pm)

## TUESDAY MARCH 22

6.00am Welcome to Canterbury; Midday CTV's City Life (G) 69759; 1.00pm A Piece of Our Mind (G) 1803; 1.30 Mega Memory Infomercial 4990.

(Closedown at 2.00pm)

4.30 The World Tomorrow (G) 6716; 5.00 Susan Sells (G) 7445; 5.30 First Report (G) 2272; 6.00 CTV's City Life (G) 79735; 7.00 Jimmy's (PGR) 7667; 7.30 CTV News (G) 6938; 8.00 Jim Hopkins Live (G) 6551; 8.30 The Bounder (PGR, final) 5822; 9.00 Come Home, Charlie and Face Them: Part two of a three-part story set in north Wales during the Great Depression. (PGR, based on the story by R F Delderfield) 35377; 10.00 CTV World Tonight (G) 3087; 10.30 Susan Sells (G) 2358.

(Closedown at 11.00pm)

## WEDNESDAY MARCH 23

6.00am Welcome to Canterbury; Midday Trackside (G) 68938120; 5.00pm Susan Sells (G) 3743; 5.30 First Report (G) 6830; 6.00 CTV's City Life: With live trotting at 6.20 and 6.50. (G) 68120; 7.00 Oderings

Homes and Gardens: With coverage of the trotting at 7.27. (G) 4205; 7.30 CTV News: With live trotting at 7.50. (G) 9526; 8.00 Jim Hopkins Live: With live trotting at 8.20. (G) 6439; 8.30 Gifford and Balani: With live trotting at 8.50, 9.20 and 9.50. (G) 77728; 10.00 CTV World Tonight: With live trotting at 10.20. (G) 6675; 10.30 Susan Sells (G) 5946; 11.00 Canterbury Upfront (G) 7323.

(Closedown at 11.30pm)

## THURSDAY MARCH 24

6.00am Welcome to Canterbury; Midday CTV's City Life (G) 79705; 1.00pm Nihon Ryoori (G) 7279.

(Closedown at 1.30pm)

5.00 Susan Sells (G) 6521; 5.30 First Report (G) 6908; 6.00 CTV's City Life (G) 48811; 7.00 Nihon Ryoori (G, final) 3415; 7.30 CTV News (G) 2786; 8.00 Jim Hopkins Live (G) 2927; 8.30 Drop the Dead Donkey (PGR) 1298.

9.00 Love for Lydia

## STARTS TODAY

Part one of a 13-part series about a journalist whose life is changed when he meets heir Lydia Aspen. (PGR, based on the story by H E Bates) 80873; 10.00 CTV World Tonight 2163; 10.30 Susan Sells (G) 1434.

(Closedown at 11.00pm)

## FRIDAY MARCH 25

6.00am Welcome to Canterbury; Midday City Week (G) 57038; 1.00pm Oderings Homes and Gardens (G) 8767.

(Closedown at 1.30pm)

5.00 Susan Sells (G) 6699; 5.30 First Report 6458; 6.00 Trackside Friday (G) 93632; 7.30 CTV News (G) 52496; 7.45 Trackside Friday (G) 3290380; 10.00 CTV World Tonight (G) 76670; 10.15 Trackside Friday (G) 5520835; 11.00 Susan Sells (G) 6421.

(Closedown at 11.30pm)



Christchurch Music Video Channel

## SATURDAY MARCH 19

4.00pm Countdown; 7.00 New Release Show; 9.00 Rev-It-Up.

(Closedown at 2.00am)

## SUNDAY MARCH 20

4.00pm New Release Show; 6.00 Request Show; 9.00 Sophie.

(Closedown at midnight)

## MON 21 - THURS 24

11.00am Jason & Leighton (with charts; new releases; and specialist markets); 1.00pm Petra; 4.00 Jason & Leighton; 6.00 Petra; 9.00 Shannon.

(Closedown at midnight)

## FRIDAY MARCH 25

11.00am Jason & Leighton; 1.00pm Charts/New Releases; 4.00 Countdown; 7.00 New Release Show; 9.00 Rev-It-Up.

(Closedown at 2.00am)



## SATURDAY MARCH 19

11.20am Trackside Saturday Race-day: Ellerslie, Awapuni, Rangiora; 11.25 Ford Racing Report (R); 6.00pm Trackside Saturday Night: Live trotting from Forbury Park; 6.25 Tonight's Preview; 6.55 Midweek Review: Palmerston North Greyhounds; 7.25 Midweek Review; 7.55 Spotlight: Stipendiary Steward's Role; 8.55 Action Sports Replay: Equestrian - Showjumping; 10.45 Results Roundup.

(Closedown at 11.00pm)

## WEDNESDAY MARCH 23

Midday Action Sports Wednesday; 12.25 Jetboating; 1.55 Pool: Sandy Claxton v Zoe West; 3.25 Greyhound Preview; 3.55 Equestrian: Showjumping.

(Closedown at 5.00pm)

## FRIDAY MARCH 25

6.00pm Trackside Friday Night: Live trotting from Alexandra Park; 6.30 Friday Pick 6 Preview; 7.00 The Ford Racing Report; 7.30 Saturday Preview; 8.00 Provincial Challenge; 8.30 Aussie Watch; 9.00 Saturday Preview: Te Aroha Races; 9.55 Saturday Preview: Winton Harness; 10.25 Alan Aitken Live; 10.45 Results Roundup.

(Closedown at 11.00pm)



Auckland Music Video Channel

## SATURDAY MARCH 19

7.00am The Beat; 11.00 MAX Sports; 1.00pm Pepsi Pulse; 2.00 MAX Classics; 5.00 MAX Trax; 6.00 NZONE; 7.00 120 Minutes; 9.00 MAX Rock; 11.00 MAX Overdrive.

(Closedown at 1.00am)

## SUNDAY MARCH 20

7.00am The Beat; 11.00 MAX Sports; 1.00pm Pepsi Pulse; 2.00 MAX Classics; 5.00 MAX Trax; 6.00 Sunday Sundowner; 9.00 Southern Comfort; 10.00 Aerosmith Special; 11.00 MAX Trax.

(Closedown at midnight)

## MON 21 - THURS 24

4.00pm The Beat: including MAX Most Wanted from 5.00 to 5.15pm; 6.00 The Serious Fun Show; 9.00 Libra Talkzone (Tue: Tuesday Night Live; Wed: BOX DOG; Thurs: Pepsi Pulse); 10.00 MAX Trax (Thurs only); 11.00 MAX Trax (Mon only).

(Closedown at midnight)

## FRIDAY MARCH 25

4.00pm The Beat: including MAX Most Wanted from 5.00 to 5.15pm; 6.00 Pepsi Chart Attack; 9.00 MAX Rock; 11.00 MAX Overdrive.

(Closedown at 1.00am)

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## Absolutely Fabulous

Patsy JOANNA LUMLEY  
Edina JENNIFER SAUNDERS  
Saffron JULIA SAWALHA  
Bubble JANE HORROCKS  
Mother JUNE WHITFIELD  
Bettina MIRANDA RICHARDSON  
Max PATRICK BARLOW  
Hamish ADRIAN EDMONDSON  
Carmen JO BRAND  
Catriona HELEN LEDERER  
Zandra Rhodes HERSELF  
Britt Eklund HERSELF  
Lulu HERSELF

## 'Allo, 'Allo

Rene GORDON KAYE  
Yvette VICKI MICHELLE  
Edith CARMEN SILVERA  
Crabtree ARTHUR BOSTROM  
Colonel RICHARD MARNER  
Gruber GUY SINGER  
Helga KIM HARTMAN  
Von Klinkerhoffen HILARY MINSTER  
Michelle KIRSTEN COOKE  
Von Smallhausen JOHN LOUIS MANSI  
Flick RICHARD GIBSON  
Mimi SUE HODGE  
Alfonse KENNETH CONNOR  
Major KATE KENNY  
Fanny ROSE HILL  
Leclerc ROBIN PARKINSON

## Banjo Paterson's "The Man from Snowy River"

Matt McGregor ANDREW CLARKE  
Luke McGregor JOSHUA LUCAS  
Colin McGregor BRETT CLIMO  
Rob McGregor GUY PEARCE  
Danni McGregor  
JOELENE CRNOGORAC  
Kathleen O'Neil WENDY HUGHES  
Michael O'Neil BEN GUERENS  
Oliver Blackwood JOHN STANTON  
Victoria Blackwood AMANDA DOUGE  
Anita Hargraves VICTORIA TENNANT  
Jack Kelly REG EVANS

## The Bill

Sgt Boyden TONY O'CALLAGHAN  
DC Carver MARK WINGETT  
Chief Inspector Cato  
PHILIP WHITCHURCH  
Sgt Cryer ERIC RICHARD  
Chief Insp Conway BEN ROBERTS  
WPC Datta SEETA IDRANI  
PC Garfield HUW HIGGISON  
DS Greig ANDREW MACKINTOSH  
DI Haines GARY WHELAN  
PC Hollis JEFF STEWART  
PC Jarvis STEPHEN BECKETT  
DI Sally Johnson JAYE GRIFFITHS  
DC Limes KEVIN LLOYD  
PC Loxton TOM BUTCHER  
PC McCann CLIVE WEDDERBURN  
DCI Meadows SIMON ROUSE  
Insp Monroe COLIN TARRANT  
WDS Morgan MARY JO RANDLE  
WPC Page LISA GEOGHAN  
DS Pearce MARTIN MARQUEZ  
PC Quinnan ANDREW PAUL  
PC Stamp GRAHAM COLE  
Sgt Steele ROBERT PERKINS  
DC Woods TOM COTCHER  
Julian Sampson JOHN WARNABY  
Tanya Sampson DEE SADLER  
Yvonne Linton AMANDA MCCOWAN  
Jackie Garrett WENDY NOTTINGHAM  
Mrs Bruce ROWENA COOPER  
Ms Daniels HELEN SCHLESINGER  
Ms Damien Osborn MICHAEL BROGAN

## Boon

Ken Boon MICHAEL ELPHICK  
Henry Crawford DAVID DAKER  
Tom Vallance BRIAN GWASPARI  
Terry DAVID HOROVITCH  
Gill Conroy CAROLE NIMMONS  
George REGINALD MARSH  
Irene Boxall ROWENA COOPER  
Wilhelmina MARTINA BERNE

## Casualty

Charlie Fairhead DEREK THOMPSON  
Lisa Duffin CATHERINE SHIPTON  
Mike Barratt CLIVE MANTLE  
Karen Goodfrie SUZANNA HAMILTON  
Kenneth Hodges  
CHRISTOPHER GUARD  
Martin Ashford PATRICK ROBINSON  
Adele Beckford DONA CROLL  
Josh Griffiths IAN BLEASDALE  
Jane Scott CAROLINE WEBSTER  
Mark Calder OLIVER PARKER  
Helen Chataworth  
SAMANTHA EDMONDS

Norma Sullivan ANNE KRISTEN  
Mie Nishi-Kawa NAOKO MORI  
Frankie Drummer  
STEVEN O'DONNELL  
Peter Hart TERENCE HARVEY  
Kathy Hart LIZA WALKER  
Ian Wheeler CRAIG KELLY  
Dawn JOANNE THIRSK

## Civvies

Frank Dillon JASON ISAACS  
Jimmy Hammond  
EDWARD O'CONNELL  
Barry Newman PETER O'TOOLE  
Susie Dillon ELIZABETH RIDER  
Kenny Dillon CALEB LLOYD  
Phil Dillon BOBBY COOMBES  
Cliff Morgan LENNIE JAMES  
Harry Travers SEAMUS O'NEILL  
Helen SHIRLEY STELFOX  
Johnny Blair DAVID J NICHOLLS

## Coronation Street

Alf BRYAN MOSLEY  
Alma AMANDA BARRIE  
Andy NICHOLAS COCHRANE  
Bet JULIE GOODYEAR  
Charlie JOHN ST RYAN  
Curly KEVIN KENNEDY  
Deirdre ANNE KIRKBRIDE  
Denise DENISE BLACK  
Derek PETER BALDWIN  
Des PHILIP MIDDLEMISS  
Don GEOFF HINSLIFF  
Gail HELEN WORTH  
Ivy LYNNE PERRIE  
Jack WILLIAM TARMAY  
Jim CHARLES LAWSON  
Joe Broughton JOHN WHEATLEY  
Kevin MICHAEL LEVELL  
Liz BEVERLY CALLARD  
Mark CHRIS COOK  
Martin SEAN WILSON  
Maud ELIZABETH BRADLEY  
Maureen SHERRIE HEWSON  
Mavis THELMA BARLOW  
Mike JOHNNY BRIGGS  
Monty BILL HOMEWOOD  
Reg KEN MORLEY  
Sally SALLY WHITAKER  
Steve SIMON GREGSON  
Terry NIGEL PIVARO  
Vera ELIZABETH DAWN  
Vicky CHLOE NEWSOME

## EastEnders

Alan HOWARD ANTONY  
Arthur BILL TREACHER  
Auntie Nellie ELIZABETH KELLY  
Bianca PATSY PALMER  
Mrs Brown HELENA LITTLE  
Cindy MICHELLE COLLINS  
David MICHAEL FRENCH  
Debbie NICOLA DUFFETT  
Frank MIKE REID  
Gita SHOBU KAPOOR  
Grant ROSS KEMP  
Mr Hackford MARTIN RONAN  
Ian ADAM WOODYATT  
Janine ALEXIA DEMETRIOU  
Kathy GILLIAN TAYL FORTH  
Mandy NICOLA STAPLETON  
Michelle SUSAN TULLY  
Nigel PAUL BRADLEY  
Phil PAM ST CLEMENT  
Pauline WENDY RICHARD  
Phil STEVE MCFADDEN  
Richard IAN REDDINGTON  
Ricky SID OWEN  
Robbie DEAN GAFFNEY  
Sanjay DEEPAK VERMA

## Emmerdale

Sarah Connolly MADELEINE HOWARD  
Mark Hughes CRAIG MCKAY  
Rachel Hughes GLENDA MCKAY  
Elizabeth Pollard KATE DOVE  
Eric Pollard CHRISTOPHER CHITTELL  
Annie Sugden SHEILA MERCIER  
Jack Sugden CLIVE HORNBY  
Joe Sugden FRAZER HINES  
Robert Sugden CHRISTOPHER SMITH  
Frank Tate NORMAN BOWLER  
Kathy Tate MALANDRA BURROWS  
Viv Windsor ALUN LEWIS  
Kelly Windsor DEENA PAYNE  
Kivy Windsor ADELE SILVA  
Scott Windsor TOBY COCKERILL  
Donna Windsor SOPHIE JEFFREY  
Sgt MacArthur MARTIN DALE  
Seth Armstrong STAN RICHARDS  
Kim Barker CLAIRE KING  
Carol Nelson  
PHILOMENA MCDONAGH  
Alan Turner RICHARD THORP  
Shirley Foster RACHEL DAVIES  
Lorraine Nelson NICOLA STRONG

## Golden Girls

Dorothy BEA ARTHUR  
Blanche RUE MCCLANAHAN  
Sophia ESTELLE GETTY  
Rose BETTY WHITE  
Stan HERB EDELMAN  
Jimmy MARTIN MULL

## Jackie Collins'

### Lucky Chances

Lucky Santangelo  
NICOLLETTE SHERIDAN  
Gino Santangelo VINCENT IRIZARRY  
Carrie Dimes ANNE-MARIE JOHNSON  
Clementine Duke MARY FRANN  
Dimitri Stanisloupolous ERIC BRAEDEN  
Susan Martino STEPHANIE BEACHAM  
Steven Dimes PHIL MORRIS  
Lennie Golden TIM RYAN  
Olympia SHAWNEE SMITH  
Costa ALAN ROSENBERG  
Bernard Dimes DAVID MCCALLUM  
Santino LUCA BERCOVICI  
Oswald Duke RICHARD ANDERSON  
Eden LEANN HUNLEY  
Marco GRANT SHOW

## LA Law

Arnold Becker CORBIN BERNSEN  
Ann Kelsey JILL EIKENBERRY  
Stuart Markowitz MICHAEL TUCKER  
Leland McKenzie RICHARD DYSART  
Douglas Brackman ALAN RACHINS  
Jonathan Rollins BLAIR UNDERWOOD  
Benny Stulwicz LARRY DRAKE  
Tommy Mullaney JOHN SPENCER  
David Morales A MARTINEZ  
Eli Levinson ALAN ROSENBERG  
Denise Iannello DEBI MAZAR  
Jane Halliday ALEXANDRA POWERS  
Sandy Morrison MAX PERLICH  
ED ELLIOTT GOULD  
Rae CARROLL BAKER  
Jessica BELINDA MONTGOMERY  
Lauren JOAN SEVERANCE  
Matthew LEON RUSSOM  
Beverly JAYNE BROOK  
Fein JARED MARTIN  
Jonah JEFF PERRY

## Married ... with Children

Al Bundy ED O'NEILL  
Peggy Bundy KATEY SAGAL  
Kelly CHRISTINA APLEGATE  
Bud DAVID FAUSTINO  
Jefferson TED MCGINLEY  
Marcy AMANDA BEARSE  
Neuter SEAN O'BRYAN  
Sonja VAITIARE HIRSHON  
Jake LOU BONACKI

## Matlock

Ben Matlock ANDY GRIFFITH  
Michelle Thomas NANCY STAFFORD  
Sonny Harlow HARLEY VENTON  
Roxanne Windermere BRYNN THAYER  
Walter Padilla PEPE SERNA

## Melrose Place

Michael Mancini THOMAS CALABRO  
Jane Mancini JOSIE BISSETT  
Dr Kimberly Shaw MARCIA CROSS  
Jake Hanson GRANT SHOW  
Jo Reynolds DAPHNE ZUNIGA  
Billy Campbell ANDREW SHUE  
Alison Parker

COURTNEY THORNE-SMITH  
Amanda Woodward  
HEATHER LOCKLEAR  
Matt DOUG SAVANT  
Robert STEVEN EDKHOLOTT  
Katya BEATA POZNIAK  
Sydney LAURA LEIGHTON  
Lacey RICHARD MARCUS  
Nikki MIRA WILSON  
Client PARKER STEVENSON

## Neighbours

Rick Alessi DAN FALZON  
Benito Alessi GEORGE SPATELS  
Cathy Alessi ELSPEETH BALLANTYNE  
Beth Brennan NATALIE IMBRUGLIA  
Phoebe Bright SIMONE ROBERTSON  
Dorothy Burke MAGGIE DENCE  
Lou Carpenter TOM OLIVER  
Lauren Carpenter  
SARAH VANDENBERGH  
Helen Daniels ANNE HADDY  
Wayne Duncan JONATHAN LEE  
Annalise Hartman KIMBERLEY DAVIS  
Cameron Hudson  
BENJAMIN MITCHELL  
Toby Mangel BEN GUERENS  
Philip Martin IAN RAWLINGS  
Julie Martin JULIE MULLINS

Hannah Martin REBECCA RITTERS  
Jim Robinson ALAN DALE  
Doug Willis TERENCE DONOVAN  
Pam Willis SUE JONES  
Brad Willis SCOTT MICHAELSON  
Gaby Willis RACHEL BLAKELY

## Roseanne

Roseanne Connor ROSEANNE ARNOLD  
Dan Connor JOHN GOODMAN  
Darlene Connor SARA GILBERT  
David Healy JOHNNY GALECKI  
D J Connor MICHAEL FISHMAN  
Jackie Harris LAURIE METCALF  
Bev ESTELLE PARSONS  
Becky SARAH CHALKE  
Mark Healy GLENN QUINN  
Perry Watkins MIKE PNIEWSKI

## Rumpole of the Bailey

Horace Rumpole LEO MCKERN  
Hilda Rumpole MARION MATHIE  
Claude Erskine-Brown JULIAN CURRY  
Uncle Tom RICHARD MURDOCH  
Guthrie Featherstone PETER BOWLES  
Marigold Featherstone  
JOANNA VAN GYSEGHEN  
Henry JONATHAN COY  
Peter Delgado STEWART HARWOOD  
Basil Delgado BRUCE PURCHASE  
Mrs Delgado EDWINA DAY  
Maurice Nooks TREVOR BAXTER  
Miss Stebbins DIANE MERGER  
Dr Lewis Bleen ANTHONY DAWES  
Mervyn Twentym  
BRIAN HAWKLEY  
Mr Justice Prestcold MARK DIGNAN

## Seinfeld

Jerry JERRY SEINFELD  
Elaine JULIA LOUIS-DREYFUS  
George JASON ALEXANDER  
Kramer MICHAEL RICHARDS  
Trucker SHARON BARR

## Shortland Street

Michael McKenna PAUL GITTINS  
Steve Mills ANDREW BINNS  
Marjorie Neilson ELIZABETH MCRAE  
Jenny Harrison MAGGIE HARPER  
Gina Rossi-Dodds  
JOSEPHINE DAVISON  
Leonard Rossi-Dodds MARTON CSOKAS  
Nick Harrison KARL BURNETT  
Hone Ropata TEMUERA MORRISON  
Guy Warner CRAIG PARKER  
Stuart Neilson MARTIN HENDERSON  
Joanna Jordan GREER ROBSON  
Chris Warner MICHAEL GALVIN  
Kirsty Knight  
ANGELA MARIE DOTCHIN  
Carmen Roberts THERESA HEALEY  
Sam Aleni RENE NAUFAHU  
T P ELIZABETH SKEEN  
Grace Kwan LYNETTE FORDAY  
Alex McKenna LIDDY HOLLOWAY  
Rachel McKenna  
ANGELA BLOOMFIELD  
Greg Feeney TIMOTHY MALCOLM  
Ellen Crozier ROBYN BALCOLE  
Lionel Skeggins JOHN LEIGH  
Shannon Montgomery  
FRANCESCA PRICE  
Lance BLAIR COOPER  
Richie Hill OLIVER DRIVER

## Sword of Honour

Esse Rogers TRACY MANN  
Tony Lawrence ANDREW CLARKE  
Vivienne Lawrence NIKKI COGHILL  
Joe Hale ANDREW SHARP  
Marg LINDA NEWTON  
Arthur Lawrence WYNN ROBERTS  
Grandma Lawrence MARGARET FORD  
Rodney Lawrence PAUL HAMPTON  
Jean Rogers JULIA BLAKE  
Stuart Rogers ALAN HOPGOOD  
Phillip VINCE MARTIN  
Tam PAULINE CHAN  
Kim STEPHANIE MEA NICHOLSON  
Mo Wiley PETER BROWNE  
Lardare Leech DAVID GIBSON  
Sincock GEORGE PARRY  
Sincock WILLIAM UPJOHN  
McRae IAN WALKER  
Curtis GEORGE MALLABY  
Hayes PAUL PRYOR  
Olsen MARK MITCHELL  
Mike Slattery DOUG BOWLES  
China McQuade TONY RICKARDS

## Yes, Minister

James Hacker PAUL EDDINGTON  
Sir Humphrey Appleby  
NIGEL HAWTHORNE  
Bernard Wooley DEREK FOWLDS  
Annie Hacker DIANA HODDINOT



# Crossword

by Alan F Shuker

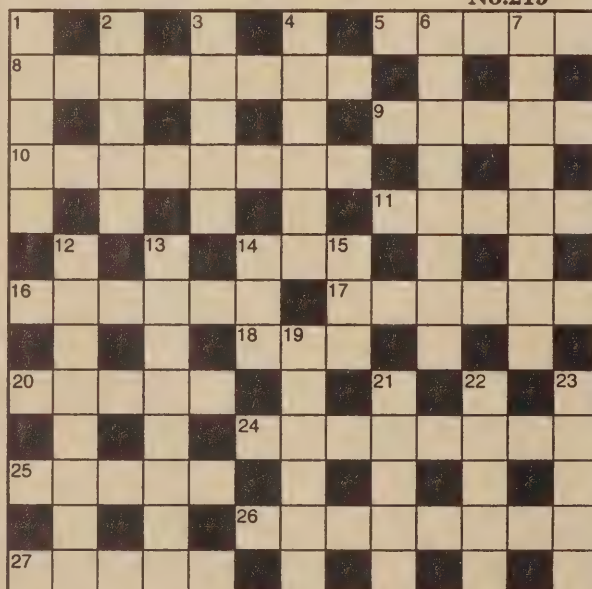
## ACROSS

- 5 Incline
- 8 Metal stamp
- 9 Fireplace
- 10 Nat King Cole classic - "\_\_\_\_\_ Rose"
- 11 Neck warmer
- 14 Set
- 16 The talking dolphin in *seaQuest DSV*
- 17 Guarantee
- 18 Employ
- 20 Wet
- 24 Facing
- 25 Firearm
- 26 Creditor (anag)
- 27 Dysfunctional TV family

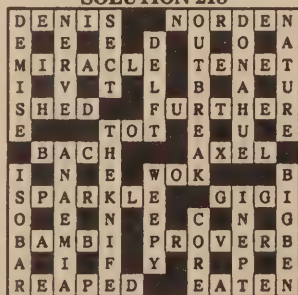
## DOWN

- 1 Glass splinter
- 2 Exactly vertical
- 3) Wrote about Heathcliff and Cathy
- 6 Song words writer
- 7 National Radio newsreader (5,3)
- 12 New Zealand lake
- 13 Faded
- 14 Wildebeest
- 15 Sheltered side
- 19) Italian leading lady turns 60 this year
- 22 Soil condition
- 23 Disparage

No.219



## SOLUTION 218



# Stars

by John Corben



LAREN STAMPER

## ARIES

Mar 21-Apr 20

Frequently recurring thoughts and feelings indicate the best direction for your energies at present – and also what to avoid.

### AQUARIUS Jan 21-Feb 19

Extra income may remedy your woes this week, but only if you don't use it all up in trying to forget about them.

### PISCES Feb 20-Mar 20

Even the incredible seems quite possible to you at the moment. You must learn to use discernment.

### TAURUS Apr 21-May 21

Choices are never easy, but whatever pathway you choose will bring knowledge that gives you greater understanding of yourself.

### GEMINI May 22-June 21

A problem that has weighed heavily on you may not seem so pressing if you give it a little more time and let things resolve themselves.

### CANCER June 22-July 23

Family situations continue to be unsettling, but only to the extent that you try to solve everybody else's problems.

### LEO July 24-Aug 23

A balance between work and play may be needed, not only for your wellbeing, but also for those whose lives touch yours.

### VIRGO Aug 24-Sept 23

You may be paying a lot of attention to your appearance this week, but probably not as much as someone else is paying it.

### LIBRA Sept 24-Oct 23

There is a wholeness to your life at present as things move you towards achieving your aims.

### SCORPIO Oct 24-Nov 22

Others handle you with kid gloves now – that's if they're brave enough to face you at all.

### SAGITTARIUS

Nov 23-Dec 20

Your high spirits are at odds with the general malaise around you. You need plenty of perseverance.

### CAPRICORN

Dec 21-Jan 20

Some remodelling may be in order, but make sure you concentrate your creativity on inanimate objects.



# Radio Review

by Sue Miles

## Beyond the bail

It's a symptom of summer that one's listening is dogged by cricket commentaries, cricket post-mortems and cricket reminiscences.

Even if I carefully attempt to keep the radio tuned to a cricket-free station, someone will inevitably change the station, seeking the latest scores.

As a result I have encountered Sports Roundup, a station totally devoted to sport. And so I couldn't avoid hearing time and again that Andrew Jones was giving up the game. Or "Jonesy" as he was called.

"It's quite emotional, sort of leaving a game you sort of love ... it's sad and weird ..." said Jonesy.

Sports people so often prove to be dull and inarticulate in interviews. You can't see them glowing with vigorous sporting prowess. They may be lively on the sports field, but, near a microphone, they become verbally uncoordinated.

Sports Roundup is not, therefore, scintillating listening. Vital sporting issues are discussed – such as whether test matches should start on Thursdays or Fridays in future.

In between the comment and commentaries, Sports Roundup provides features, such as *The Umpire Strikes Back*, or a Fred Trueman laugh-in. Regular listeners apparently request him "again and again". His visit to New Zealand – "it was shut" – gets one of the longest laughs.

Of more interest was a British rugby reminiscence, describing the first BBC rugby commentary in 1927. As well as the commentator there was a blind person, to assess the effectiveness of the description, and an actor with a grid plan of the rugby field on which the progress could be

charted. Radio listeners were "cast on the sea of imagination". Those were the days.

Sports Roundup interspersed cricket with commercials by cricket sponsor BNZ, extolling the game as "power and pace, guts and glory". No radio station is complete without a contest these days – here listeners could hope to win home loans, a mini cricket bat signed by Martin Crowe, or a couple of tickets to Carisbrook.

Cricket trailed around the dial. I turned to BBC World Service to find the BBC telling us, in impeccably precise tones, that New Zealand was making steady progress against Pakistan, before crossing to Kingston, Jamaica, for more about cricket. The worst sports talk was on Sportsline 1486, a ring-in sports talk with Tim Bickerstaff. The chat was largely a slovenly string of clichés, that ranged through Jonesy's departure and the performance of the "Pakis" to drug taking by athletes.

"I would suggest that not one record in the athletics book is clean, but who cares if they take drugs?" ranted Bickerstaff.

Catching up with the latest news on *Morning Report*, we were told on Sports News that "there's still a lot of cricket to come yet this summer". Back to the world events and we learnt that British PM John Major was off to the US to meet President Clinton, bearing a very personal gift – a cricket cap from the Surrey County Cricket Club, something "very close to Major's heart".

And Kim Hill? She was interviewing Peter Snell on sports science and how it might help the performance of, among others, our cricketers. Roll on autumn. ■

# Frequencies

## RNZ INTERNATIONAL, SHORTWAVE SERVICE, UTC.

Mon-Fri: 1650-1849 9655 kHz, 31m band

Daily: 1850-2137 11735 kHz 25m band;

2138-0658 15115 kHz 19m band;

0659-1206 9700 kHz 31m band

Occasional 1207-1649 9655 31m band

**PARLIAMENT:** Auckland 882, Wellington 657, Christchurch 963, Dunedin 900

**KAITIHA:** KCC FM 91.2, Te Reo Irirangi o Te Hiku o te Ika 94.4, Radio Pacific 95.2, 1YK National 837, IZK Classic Hits Northland 1026

**KAIOHĒ:** KCC FM 89.6, Radio Pacific 95.6, 1YE National 981, 1ZE Classic Hits Northland 1215

**MANGAMUKA BRIDGE:** Tautoko FM 92.8, 90.8

**BAY OF ISLANDS:** KCC FM 93.7, Radio Pacific 94.8

**CENTRAL NORTHLAND:** Radio Pacific 95.6

**WHANGAREI:** Concert FM 89.0 96.8, KCC FM 90.3 92.4, Radio Pacific 94.0, Te Reo Takiwa O Ngati-Hini 99.5, 1YX National Radio 837, 1ZN Classic Hits Northland 1026

**AUCKLAND:** Mai FM88 88.6, Newstalk ZB 89.4 1080, NuFM 90.2, The Breeze 91.0, More FM 91.8, Concert FM 92.6, Kool 93 94.4, FM Country 94.2, bFM 95.0, Classic Hits 97FM 97.4, Easy Listening 98.2, 1332, Hauraki 99.0, Today FM 99.8, 531 PI 531, 1XO Aotearoa 603, Radio Pacific 702, 1YA National 756, Access Community 810, Radio Rhema 1251, BBC World Service 1386, Auckland 1476 Am 1476, South City Radio 1539, Reo Am Motu 1593

**THAMES:** Coromandel FM 96.6

**PAEROA:** Coromandel FM 89.0, Nga Iwi FM 92.2

**WHITIANGA:** Coromandel FM 90.6, Mercury Bay FM 96.6

**TAIRUA/PAUANUI:** Coromandel FM 94.1

**WHANGAMATA:** Coromandel FM 89.1

**HUNTLY:** Riverside FM 99.4

**NGARUAWAHIA:** Tairua FM 95.4

**HAMILTON:** Contact 89FM 89.0, The Breeze 89.8, Concert FM 91.4, Rock 93FM 93.0, Blue Skies 93.8FM 93.8, FM Country 94.6, Kawhia Moana 96.3, Easy Listening 97FM 97.0, Buzzard 98FM 97.8, Classic Hits ZHFM 98.6, Waikato 100.576, 1XH Rhema 855, Pacific 954, 1YW National 1143, Community 1206, Newstalk ZB 1296

**TE KUITI:** Te Reo Irirangi O Maniapoto 91.9 92.7 99.4, 1ZW Waitomo 1170

**TAUMARUNUI:** Radio Rhema 97.5, Peak FM 99.1, 1ZU King Country 1512

**TAURANGA:** The Breeze 89.8, Concert FM 91.4, Classic Rock 92.5FM 92.5, Coastline FM 93.4, Classic Hits 95 BOP FM 95.0, Pacific 96.1, 99.8FM 99.8, 1XC Rhema 540, 1XB Aotearoa 603, 1YZ 819, NewstalkZB 1008, 1XT Village 1368, Te Reo O Tauranga Moana 1440

**WHAKATANE/OHOPE/MURUPAU:** 1XX FM 90.5 93.0 1242, Pacific 92.1, Concert FM 93.9, Bay Rock 97.7FM 97.7, Tumeke FM 98.4, Te Reo Irirangi o te Ika Whenua 97.2

**ROTORUA:** Te Arawa 89.0 96.7, Concert FM 90.3, Classic Hits 97FM 90.9 97.5, Pacific 91.9, 1HOT-FM Lake City 96FM 95.9, Rock 99 99.1, 1YZ National 1188, 1XN Classic Gold 1548

**TOKOROA:** Te Reo Irirangi o Ngati Raukawa FM 90.6, National 729, 1ZO Forestland 1413

**TAUPO:** 1TPO-FM Lakeland 92.4 96.7, 1KIS-FM 93.5, 1TTR-FM Rhema 95.1, Concert FM 98.3 Radio Pacific 99.1, 1YT National 1494

**TURANGI:** Tahiti FM 94.2, Te Reo Irirangi o Tuwharetoa 97.2

**OHAKUNE:** Te Reo Irirangi ki Ruapehu 91.2, Peak FM 95.8

**RUATORIA:** 2XR Ngati Porou 585

**GISBORNE:** 89FM 89.3 1485, Turanga FM 91.7, 97.5, Pacific 94.8, 2ZG 945, 2YW National 1314

**HAWKE'S BAY:** Son FM 90.1, Concert FM 91.1, 93FM 92.7, 2ZK-FM Classic Rock 96FM 95.9 99.7, Pacific 97.5, 2YZ National 630, 2XC Rhema 648, Kahungunu 765, 2ZC Bay City 1278

**NEW PLYMOUTH:** Radio Pacific 89.2, Classic Hits 90FM 90.0, Concert FM 91.6, Te Korimako O Taranaki 94.8, 2NRG-FM Energy 93.2, Easy 98FM Taranaki 98.0, Rock 100 99.8 100.0, 2 XNR Rhema 774, Newstalk ZB 1053, 2YP National 1530

**HAWERA:** 2ZH Classic Hits 1557

**WANGANUI:** 89.6 River City FM 89.6 1197, Star FM 92.8, Concert FM 99.0, Te Reo Irirangi O Whanganui 100.0

**PALMERSTON NORTH:** Concert FM 89.0, Te Reo Irirangi O Rangitane 89.8, Classic Rock Q91FM 90.6, 2XS-FM 92.2, Pacific 93.8, 93 Country FM 93.0, Radio Rhema 96.3, Greatest Hits 98FM 97.8 Radmass 99.4, 2XS Classic Hits 98.6 828, NewstalkZB 927, 2YM National 1449

**MASTERTON:** Concert FM 99.2, Pacific 98.1, Hitz 89 FM 89.3 2ZD Wairarapa 846, National 1071

**FOXTON:** 2XKP-FM 99.1

**LEVIN:** FM93 93.5, 95FM 95.1, 2XA Print Disabled 1602 and ZLXA (Nationwide Domestic Shortwave), Reading Service 3935, ZLXA 7290

**KAPITI COAST:** Goodtime Oldies 890FM 89.4, 2XX 90.2 1337, Concert FM 98.3, More FM 99.6 Newstalk ZB 1035

**WELLINGTON:** 2WVU 89FM Active 89.0, Goodtime Oldies 890FM 89.8, 2ZZM-FM Rock of the 90s ZMFM 90.9 93.5, The Heat 91.7 97.5, Concert FM 92.5 95.6, The Breeze 94.1 98.1 891, Atiawa FM 96.9, More FM 98.9 100.0, 2YA National 567, Pacific 711, 2YB Access 783, Te Upoko O Te Ika 1161, Samoan Capital 783, 2XG Rhema 972, Newstalk ZB 1035, Te Upoko o te Ika 1161, BBC 1233, 2XQ Aotearoa 1323

**PICTON:** Sounds 93FM 94.5, 2ZF Marlborough 97.0 1584

**BLENHEIM:** 2STA 89.0, Sounds 93FM 94.5, 2ZE Marlborough 96.9 1359, Wairau 98FM 97.7

**NELSON:** 2ZN FM Classic Hits 90FM 89.8 1341, Harvest Radio 90.4, Concert FM 91.4, Fifehire 93FM 93.0, Pacific 97.6, Classic 99FM 98.6, 2XL Rhema 801, 2YX National 1116, Access 1440

**TAKAKA:** Fifehire FM 92.0, Classic Hits 90FM 1269

**MURCHISON:** Fifehire FM 94.1

**GREYMOUTH:** Pacific 89.1 95.1, Scenicland FM 91.1 93.1, Radio Waikato 96.4, 3YZ National 818

**REEFTON:** Scenicland FM 90.9, 1521

**WESTPORT:** Pacific 90.1, Scenicland FM 90.5 90.9 1287, Scenicland 90.5, 3YW 1458

**CHRISTCHURCH:** Concert FM 89.7 95.3 99.9, Te Reo Irirangi Ki Otautahi 90.5, 91ZM 89.2 91.3, 92 More FM 92.1 (Summer/Redcliffs 95.3), Classic Rock C93FM 92.9 1260, Pacific 93.7, FM Country 96.1, Plains FM 96.9, Goodtime Oldies 98FM 97.7, 3RDU-FM 98-RDU 98.3, 99 Life FM 99.3, 3XG Rhema 612, 3YA National 675, Newstalk ZB 1098, 3XQ Aotearoa 1323, 3XP Ferrynead 1413,

**ASHBURTON:** 3ZE 873

**TIMARU:** Pacific 89.9, Concert FM 99.5, Port FM 97.9, 3XL Rhema 594, National 91.8, 3ZC Caroline 1152

**TWIZEL:** Port FM 93.9, 3ZO Caroline 1485

**DAMARU:** Pacific 89.9, Concert FM 99.5, Whitestone FM 100, 4ZW Waitaki 1395

**DUNEDIN:** Concert FM 89.0 92.6 99.0, Classic Hits 89FM 89.4, 4SAO-FM One 91.0, 93 Rox FM 93.4, Pacific 96.6, Better Gold 4XO 97.4 1206, 4XG Rhema 621, 4YA National 810, Newstalk ZB 1044, Radio Dunedin 4XD 1305 Access 4XS 1575

**BALCLUTHA:** Big River Radio 93.7

**ALEXANDRA:** Pacific 95.9, 90.3 Central FM 90.3 531, 4YW National 639

**RANFURLY:** Classic Gold 981

**LAWRENCE:** Goldfields 1440

**QUEENSTOWN:** Q92FM 92.0 96.8, 4XC Resort Radio 99FM 99.2 1359, 4YQ National 1134

**KINGSTON:** 4XK 1575

**TE ANAU:** 4ZF Classic Hits ZAFM 612

**WANAKA:** 4XE Resort Radio 99FM 1359

**GORE:** 4ZG Hokonui 558

**INVERCARGILL:** 4XF Foveaux 89.2 1224, 4SCP Concert 90.0, Pacific 94.0, Southland's 98FM 98.0, Access 98.0 558, Classic Hits ZAFM 98.8

NewstalkZB 864, 4YZ National 720

Send alterations to: Radio Frequencies, Listener, PO Box 7, Auckland 1





**National  
Radio**

**PO BOX 2092, WELLINGTON**

**Radio New Zealand news,  
sport and weather**

National news: Midnight; 1.00, 2.00, 4.00, 5.00, 6.00, 6.30, 7.00, 7.30, 8.00, 8.30, 9.00, 10.00, 11.00am, Midday; 1.00, 2.00, 4.00, 6.00, 8.00, 10.00pm  
Maori news: 6.08am  
Sports news: 8.05am; 12.08pm  
Weather: All districts forecasts: 5.30, 6.32, 7.32, 8.32am (morning forecasts until midnight the same day)  
Long range forecast: 12.25pm  
Short forecasts follow hourly news bulletins  
Coastal forecasts: 3.00, 5.05am (following 18 hours)  
Mountain forecast 1.05am

**FREQUENCIES: PAGE 85**

## 6.05 Country Saturday

Birdcall: yellow hammer  
Events and news from the farming world, including:  
6.05 Out of Town; 6.20 Fishing Report; 6.38 Forest Report; 6.50 Product Report; 6.55 Regional Roundup; 7.05 Topic of the Week; 7.35 Earth's Turn

## 8.10 Saturday Morning

With Don Carson, including personality interviews and special features **RR**

## 10.30 Te Puna Wai Korero

Events of interest in Maoridom  
Produced by Henare Te Ua **RR**

## 12.12 Money Matters

Financial news and analysis with Margaret Inge **RR**

## 12.35 From the Back Country

Experiences and incidents from New

Zealanders out of town **RR**

## 1.05 The Good Old Way

Folk music presented by Ian Johnston

## 1.30 My Music

Ian Wallace and Denis Norden v Frank Muir and John Amis (BBC)

## 2.05 Arts New Zealand

A selection of people, and exhibitions, events and activities from throughout the country, presented by Charles Pierard

## 3.00 Afternoon Showcase

Popular classics

## 4.05 New Zealand Music Now

Blues singer Marg Layton

## 5.00 Change of Pace

Mel Torme live from Michael's Pub, New York City, 1992

## 5.30 Tagata Atu Motu

For Pacific peoples living in the Islands and New Zealand  
6.08 Maori News  
6.12 Fiji News

## 6.17 Pacific Requests

## 6.45 Story Time

Tales from some of the world's best storytellers (National Radio and BBC)

## 7.00 Saturday Night

With Veronica Allum

Requests, reminiscences, and entertainment, including: 8.30 The Romantic World of Ivor Novello (F)

9.30 Night Must Fall – a classic thriller of murder and suspense (Part 2 of 3, BBC)

## 11.00 Saturday Swing

Late night jazz

## 12.05 All Night Programme

With Erin Sinclair, including: 1.05 Round the Horne; 2.05 Reflection; 2.25 Concert; 2.05 My Music; 3.04 I'm Sorry I'll Read That Again; 4.05 Hymns for Sunday Morning; 4.30 Peter Sellers – Funny That Way

## REPLAY RADIO

**RR** Programmes with this symbol are available from

Replay Radio, PO Box 2092, Wellington: cassettes \$20 each

# Concert FM

**PO BOX 2092, WELLINGTON**

**FREQUENCIES: PAGE 85**

## 6.00 Saturday am with Michael Burch

6.00 News & Weather

STRAUSS: Horn Concerto No 1 in E flat – Hermann Baumann (horn)

ALBÉNIZ: Sonata; MORENO-TORROBA: Madroños; PUJOL: El abejorro; ANON: Romance, Jeux interdits – Narciso Yepes (guitar)

RESPIGHI: Suite, The Birds – NZSO/Schenck

7.00 BBC World News

WALTON: March, Orb and Sceptre – London SO/Sargent

HANDEL: Flute Sonata in B flat (HWV377) – Hugo Reyne (recorder)

BRAHMS: Waldensnacht – New Zealand National Youth Choir/Grylls

MOZART: Concerto for three pianos and orchestra (K242) – Katia and Marielle Labèque, Semyon Bychkov (pianos)

8.00 News & Weather

WAGNER: Overture, The Flying Dutchman – Met Orch/Levine

BACH: Prelude and Fugue in G (BWV902) – Kenneth Gilbert (harpsichord)

BIZET: Sonnet; Rose d'amour; Pastorale – Rachel Yakar (soprano)

SCHUBERT: Two Scherzi (D593) – Daniel Barenboim (piano)

QUILTER: Three English Dances Op 11 – Northern Sinfonia of England/Hickox

## 9.00 News & Weather

## 9.05 Claudio Arrau: The Final Sessions

From his final studio recordings

BACH: Partita No 1 in B flat (BWV825); Partita No 5 in G (BWV829) (recorded 1991, released 1993)

## 10.00 Your Choice

MOZART: Serenade in D (K239), Serenata notturna – Berlin Phil/Böhm

PAGANINI: Terzetto in D – Anthea Gifford (guitar)

Josef BAYER: Die Puppenfee – Rhenish Phil/Falk

M HAYDN: Divertimento for viola, cello and double bass – Stephen Shingles (viola), Kenneth Heath (cello), Rodney Slatford (double bass)

MOZART: Mass in C (K257), Credo Mass – Ann Monoyios (soprano), Elisabeth Graf (contralto), Oly Pfaff (tenor), Franz-Josef Selig (bass) (Box 2092 Wellington)

## 12.00 News & Weather

## 12.05 For the Mandolin

VIVALDI: Concerto in C (RV425);

PAISIELLO: Concerto in C – Ugo Orlandi (mandolin), I Solisti Veneti/Scimone

## 12.30 Jazz Smithsonian

Eight programmes featuring the Smithsonian Jazz Masterworks Orchestra playing US jazz classics as they were originally performed. Recorded in concert at the Smithsonian Institution in Washington DC, with conductors Gunther Schuller and David Baker and host, celebrated jazz singer Lena Horne

(6) Music as played by the orchestras of Duke Ellington, Tommy Dorsey and Harry James (American Public Radio)

## 1.30 Stereo pm

GEMINIANI: Concerto Grosso Op 3 No 1

– Camerata Bern

BACH: Chromatic Fantasy and Fugue in D minor (BWV903) – Robert Aldwinkle (harpsichord)

DIEPENBROCK: Hymn for violin and orchestra – Emmy Verhey (violin), Hague Residentie Orch/Vonk

LITOLFF: Concerto Sinfonico in E flat Op 45 – Michael Ponti (piano), Berlin SO/Schmidt-Gertenbach

BRAHMS: Violin Sonata No 2 in A Op 100 – David Oistrakh (violin), Sviatoslav Richter (piano)

## 3.00 BBC News & Weather

## 3.10 Soundtrack Two

(12) John WILLIAMS is perhaps the most famous of film music composers currently working in Hollywood, mainly due to his collaborations with George Lucas and Steven Spielberg. His other films include *Jane Eyre* and *Born on the Fourth of July* (R) (Concert FM) (F)

## 3.40 Composer of the Month

Antonin DVORÁK (1841-1904)

Stabat Mater Op 58 – Edith Mathis (soprano), Anna Reynolds (contralto), Wieslaw Ochman (tenor), John Shirley-Quirk (bass), Bavarian Radio Chorus, Elmar Schloter (organ), Bavarian RS/Kubelik

## 5.05 Vintage Years

CHOPIN: Preludes Op 28, Nos 6, 3 & 7; Mazurkas, in A flat Op 50 No 2; in G Op 67 No 1; J STRAUSS trans Rosenthal: New Carneval de Vienne – Moriz Rosenthal (piano) (recorded 1935)

TCHAIKOVSKY: Piano Concerto No 1 in B flat minor Op 23 – Van Cliburn (piano), RCA SO/Kondrashin

## 6.00 Daphnis et Chloé

Complete ballet score by RAVEL, played by the Orchestre de Paris with the National Theatre Opera Chorus/Martinon

## 7.00 Ciurlionis

String Quartet – Vilnius Quartet

Regional stations 1YE, 1YK, 1YX join Concert FM 7.00-midnight

## 7.30 Saturday's Short Story

Thelma and Me, by Jane Westaway, read by Prue Langbein (Concert FM)

## 8.00 Festival Front Row

1994 International Festival of the Arts, from the Michael Fowler Centre, the grand conclusion to this year's festival

BERLIOZ: Requiem, Grande Messe des Morts Op 5 – Patrick Power (tenor), Orpheus and Ars Nova Choirs, NZSO/Porcelijn (Concert FM)

## 9.40 Richter plays Haydn

Piano Sonatas, in B minor (HobXVI No 32); in A flat (HobXVI No 46) (newly-released live recording from 1986)

## 10.30 Time Chant

By Wolfgang RIHM, dedicated to and played by Anne-Sophie Mutter (violin), with the Chicago SO/Levine (new recording)

## 11.00 BBC World News

## 11.05 Finale

MARCELLO: Concerto in B minor from La Cetra – Heinz Holliger, Louise Pellerin (oboes), Camerata Bern, dir Thomas Furi

BOISMORTIER: Sonata No 3 from Five Bassoon Sonatas (1729) – Danny Bond (bassoon), Richte van der Meer (cello), Robert Kohnen (harpsichord)

BITTNER: Lute Suite in B minor – Konrad Junghänel (lute)

LOCATELLI: Concerto in G minor Op 1 No 12 – I Musici

(Closed down at midnight)

## Highlights



**Marg Layton: New Zealand's "Queen of the Blues" presents a programme of blues and gospel in New Zealand Music Now, National Radio, at 4.05pm.**





**National  
Radio**

**PO BOX 2092, WELLINGTON**

**Radio New Zealand news,  
sport and weather**

National news: Midnight; 1.00, 2.00, 4.00, 5.00, 6.00, 6.30, 7.00, 7.30, 8.00, 8.30, 9.00, 10.00, 11.00am, Middy; 1.00, 2.00, 4.00, 6.00, 8.00, 10.00pm  
Maori news: 6.08am  
Sports news: 8.05am; 12.08pm  
Weather: All districts forecasts: 5.30, 6.32, 7.32, 8.32am (morning forecasts until midnight the same day)  
Long range forecast: 12.25pm  
Short forecasts follow hourly news bulletins  
Coastal forecasts: 3.00, 5.05am (following 18 hours)  
Mountain forecast 1.05am

## 6.05 Sunday Morning

Birdcall: yellow hammer

## 7.33 Hymns for Sunday Morning

## 8.08 The Last of the World Wars

Hewitt Humphrey narrates the story of World War II, 50 years ago  
(238) March 14-20, 1944: The Third Battle of Cassino

## 8.20 Spectrum

A Life in Protest

Since joining the Communist party in 1941, Ron Smith has led protests, written pamphlets and on several occasions stood for parliament, campaigning against "capitalism and war". He tells his story to Jerome Cvitanovich

**9.00 Sunday Morning With Alison Parr**  
Ideas, interpretations and music until 11.00am, including:

## 9.05 Sunday Supplement

With Dougal Stevenson

Comment on current issues **RR**

## 11.05 Connexions

(Some programmes)

The spiritual dimension of NZ life **RR**

## 12.10 Focus on Politics

The week in politics

## 12.30 Insight '94

An in-depth look at a contemporary issue **RR**

## 1.05 Future Indicative

With Dianne Stogre Power **RR**

Of special interest to people with disabilities

## 1.35 The Band Programme

With John Harrison

## 2.05 Cupboard Love

A play by Mark di Somma  
Mother has shut herself in a cupboard for two and-a-half years and her sons are driven to desperation, but there is worse to come

## 3.00 Afternoon Showcase

Popular classics

## 4.05 In a Mellow Tone

Haydn Sherley's selection of easy listening music

## 5.00 Jesus

A dramatisation of the key events in the life of Jesus (Part 4 of 6, BBC)

## 5.30 Te Reo O Te Pipiwaharoa **RR**

Maoritanga through its people and activities

## 6.08 Kupu Korikori

Opinion and comment on a current issue.

English: Muru Walters;

Maori: Te Wharehūia Milroy

## 6.19 Te Karere O Rongo

Maori current affairs with Hemana Waaka

## 6.30 Pacifica Style

Pacific interests from Tongan, Niuean, Western Samoan, Cook Island, Fijian or English language perspectives

## 6.45 Story Time

(National Radio and BBC)

## 7.00 Call to Worship

Religious belief, worship and practice – Lyndsay Freer, Catholic Communications, Auckland

## 7.30 Focus on Politics (R from 12.10pm)

## 7.45 Sunday Supplement (R from 9.05am)

## 8.05 Sunday Evening With Jim Sullivan

Two hours of history and comment, including the story of HMS New Zealand

## 10.08 Epilogue

Meditation and music, featuring NZ choirs

## 10.25 Evening Encore

Concert favourites

## 12.05 All Night Programme

With Erin Sinclair, including: 1.05 From the Back Country; 2.05 Pick of the Week; 2.35 Concert; 3.05 The Long Hot Satsuma; 3.55 Soundings; 4.05 Pioneer Families; 4.30 The Auckland Philharmonia Orchestra Light Series

# Concert FM

## 6.00 Sunday am with Michael Burch

6.00 News & Weather

MOZART: Symphony No 24 in B flat (K182)

– Prague Cham Orch/Mackerras; MER-

CADANTE: Flute Concerto Op 57 – Maxence

Larrieu (flute); GRIEG orch SØDERLIND:

My goal; My dear old mother; A fair vision;

By the riverside – Harald Bjørkøy (baritone)

KREISLER: Præcludium and Allegro – Yan

Pascal Tortelier (violin)

7.00 BBC World News

DELIBES: Waltz and Mazurka from Coppélia,

Act 1 – NZSO/Kojan; CHERUBINI: Three

pas redoublés and March No 1 for the Chasseurs

of the Prussian Royal Guard – London Gabrieli

Brass Ensemble, dir Christopher Larkin

J C BACH: Harpsichord Sonata in E flat

Op 17 No 3 – Virginia Black (harpsichord)

VIVALDI: Cello Concerto in D minor (RV406)

– Ofra Harnoy (cello)

8.00 News & Weather

MOODY: Little Suite – Tommy Reilly

(harmonica); LISZT: Mephisto Waltz

No 1 – Mikhail Pletnev (piano); DOWLAND:

Awake, sweet love – Emma Kirkby

(soprano); Anthony Rooley (lute); SCHU-

MANN: Konzertstück for four horns and

orchestra Op 86 – Meir Rimon (soloist)

## 9.00 News & Weather

## 9.05 A Festival of Youth

Seven programmes celebrating the achieve-

ments of young New Zealand musicians

(6) DEBUSSY: Cello Sonata in D minor –

Katherine Hebley (cello)

Kenneth YOUNG: Question for solo cello;

POPPER: Elfin Dance – Soren Beech (cello),

Rosemary Mathers (piano) (Concert FM)

## 9.35 Venice Preserved

MONTEVERDI: Salve Regina; LEGREN-

ZI: La pezzoli Op 4 No 6; MONTEVER-

DI: Exulta filia Sion; CAVALLI: Canzon a

tre – Emma Kirkby, Judith Nelson

(sopranos), Nigel Rogers (tenor)

## 10.00 Composer of the Month

The second and final talk by Peter Baillie on

the music of Antonin DVORÁK (1841-1904)

(R on Monday 10.00am) (Concert FM)

Symphonic Poem, The Wood Dove Op 110

– Scottish National Orch/Järvi

## 11.00 Pressing On

Deryck Taylor introduces new recordings

(R on Tuesday 10.00pm) (Concert FM)

## 12.00 News & Weather

## 12.05 Haydn Masses

(9) Schöpfungsmesse, Creation Mass – April

Cantelo (soprano), Helen Watts (contral-

to), Robert Tear (tenor), Forbes Robinson

(bass), Stephen Cleobury (organ)

## 1.00 Stereo pm

BACH: Italian Concerto (BWV971) – Diedre

Irons (piano) (R) (Concert FM)

MOZART: Symphony No 39 in E flat (K543)

– Academy of St Martin/Marriner

MEDELSSOHN: Octet in E flat Op 20 –

members of I Solisti Italiani

HOLST: Brook Green Suite – NZ Cham

Orch/Braithwaite

STRAUSS: Befreit Op 39 No 4; Nichts

Op 10 No 2; Die Nacht Op 10 No 3; Heimliche

Aufforderung Op 27 No 3 – Mark Pedrotti

(baritone), Stephen Ralls (piano)

STAMITZ: Concerto for two flutes and

orchestra in G – Shigenori Kudo (flute), Jean-

Pierre Rampal (flute and dir), Mozarteum

Orch, Salzburg

## 3.00 BBC News & Weather

## 3.10 The Tsar's Bride

RIMSKY-KORSAKOV'S four-act opera set

in 1572, the time of Ivan the Terrible

Sobakin Yevgeny Nesterenko

Marfa Galina Vishnevskaya

Lykov Vladimir Atlantov

Gryaznoi Vladimir Valaitis

Lyubasha Irina Arkhipova

Bomelius Andrei Sokolov

Malyuta Boris Morozov

Saburova Eleonora Andreyeva

Dunyasha Galina Borisova

Petrovna Veronika Borisenko

Orchestra and Chorus of the Bolshoi Theatre,

Moscow, conductor Fuat Mansurov

## 5.50 Talking About Music

Wagnerian soprano Anne Evans and cellist

Janos Starker (BBC) (R from 1992)

Followed by Janos Starker and Rudolf Firkusny

playing MARTINU'S Cello Sonata No 1

## 6.35 Recent Keyboard Releases

BEETHOVEN: Piano Sonata No 30 in E

Op 109 – John Lill (piano)

SCHUBERT: Fantasia in F minor (D940);

Rondo in D (D608) – Maria João Pires, Hüseyin

Sermet (piano duet)

## 7.30 Letter from America

Alistair Cooke reports (BBC)

## 7.45 Mussorgsky

Night on the Bare Mountain (original

version) – London Phil/Lloyd Jones

## 8.00 First Hearing

Weekly showcase for our recent studio

recordings

D SCARLATTI: Sonatas, in C (Kk159); in

E flat (Kk474); in C (Kk132); in C sharp

minor (Kk247); in D minor (Kk161) – Terence

Dennis (piano)

RESPIGHI: Song cycle, Deità Silvane –

Margaret Medlyn (mezzo), Bruce Greenfield

(piano)

COPLAND: Sonata for clarinet and piano

– Peter Scholes (clarinet), Michael Houstoun

(piano)

□ Regional stations IYE, IYK, IYX join

Concert FM 8.00-midnight

## 9.00 Järvi Conducts Mahler

orch Albrecht Gürsching: Symphonic Prelude;

Symphony No 6 in A minor (1906 revi-

sion) – Royal Scottish National Orch/Järvi

(new recording)

## 10.20 French Baroque

MARIN MARAIS: Recorder Suite No 2 in

G minor – Quadro Hotteterre

LECLAIR: Sonata No 2 in A from Op 13 –

Purcell Quartet (new recording)

## 11.00 BBC World News

## 11.05 Finale

SCHUBERT: Sonatina in G minor (D408)

– Robert Stallman (flute), Erika Nickrenz

(piano)

Allegretto in C minor (D915) – Tamas Vesmas

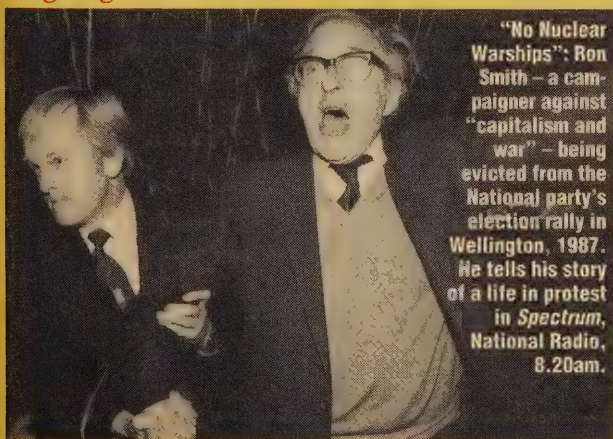
(piano) (R) (Concert FM)

HILLER: Serenade Op 64 – Göbel Trio, Berlin

(Closedown at midnight)



# Highlights



**"No Nuclear Warships": Ron Smith – a campaigner against "capitalism and war" – being evicted from the National party's election rally in Wellington, 1987. He tells his story of a life in protest in Spectrum, National Radio, 8.20am.**





She has been called the Canadian Chekhov; she has won that country's prestigious Governor General's Award for Fiction three times. And tonight, fans of short-story writer **Alice Munro** will want to be corralled round that radio set like a family of foxes cornering a wild turkey. *Top of the Week* presents the CBC dramatisation of Munro's "almost novel", *Lives of Girls and Women*, preceded by a repeat airing of Elizabeth Alley's interview with the writer. As for Munro herself, she remains unfazed by all the hoopla. "I write the way I always have," she said. "I sit in a corner of the chesterfield and stare at the wall, and I keep getting it, and getting it, and when I've got it enough in my mind, I start to write. And then, of course, I don't really have it at all."

**EVERY LAST THING Concert FM, 7.00pm**  
**TOP OF THE WEEK Concert FM, 8.00pm**

### Weekday News, Sport, Weather

#### National Radio News, Sport and Weather

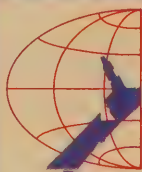
National News: Midnight; 1.00, 2.00, 4.00, 5.00, 6.00, 6.30, 7.00, 7.30, 8.00, 8.30, 9.00, 10.00, 11.00am, Midday; 12.30, 1.00, 2.00, 3.00, 4.00, 5.00, 5.30, 6.00, 8.00, 9.00, 10.00, 11.00pm

Maori news: 6.08am; 4.55pm  
 Sports news: 6.05, 7.35, 8.35am; 12.26pm

Weather: All districts forecasts: 5.30, 6.35, 7.35am, (morning forecasts until midnight the same day). Long range forecast: 12.34pm. Short forecasts follow hourly bulletins. Coastal forecasts: 3.00, 5.25am (following 18 hours)  
 Mountain forecast: 1.05pm

#### National and Concert Frequencies: Page 85

**RR** Programmes with this symbol are available from Replay Radio, PO Box 2092, Wellington; cassettes \$20 each.



**National Radio**

#### Good Morning New Zealand

Birdcall: South Island robin  
 News and current affairs from 6.00am to midday

#### 6.00 Morning Report

Linda Rose and Geoff Robinson in National Radio's breakfast news show, including: 6.13 Rural News; 6.38 Mana News in English; 6.45 Asia-Pacific News; 6.50 Business News; 7.50 Asia-Pacific News; 7.55 The Daily Papers; 8.05 Regional News; 8.50 Comment; 8.53 Overseas Correspondent

#### 9.05 Kim Hill

Kim Hill presents top news stories, personality interviews and regular features, including:

Pomare, by Elizabeth Knox

A vivid account of New Zealand childhood in the 1960s (Pt 6 of 7)

Read by Miranda Harcourt

#### 12.00 Midday Report

News and current affairs from the rural and agribusiness worlds **RR**

#### 1.05 Correspondence School

Music

#### 1.30 In Touch with New Zealand

With Wayne Mowat

1.30 Cadenza; 2.35 In Touch with Auckland; 3.40 Sports Update; 3.50 Time for a Laugh; 4.40 Sports Update; 4.45 Arty Facts

#### 5.00 Checkpoint

News and current affairs, including business news, an Australian bulletin and Mana News **RR**

#### 6.30 Ears

A show for children with stories, songs, poems, children's writing, letters and games  
 Write to Ears, National Radio, PO Box 2092, Wellington

#### 7.00 Pacific Island News Magazine

7.18 Samoan Magazine

#### 7.30 Science Magazine (BBC)

#### 8.05 Faith and Works

#### 8.30 Georgy Girl

A beautiful girl trapped in an ugly body tries to find love in the swinging 60s (F, BBC)

#### 9.02 Insight '94

An in-depth look at a current topic (Also Sunday 10.05am) **RR**

#### 9.30 Late Edition

Catriona McLeod presents the best of today's interviews with an update of the day's news at 10.00pm

#### 10.45 Bookshelf

The Burning Boy, by Maurice Gee

Read by Elizabeth McRae

School principal Norma Sangster observes the lives of two families in a provincial town during a time of personal disturbance, growth and change (Pt 6 of 15, Word Pictures)

#### 11.05 In the Mood

With Nigel Horrocks

#### 12.05 All Night Programme

With Relda Familton including: 1.05 Your World; 2.05 Life with Lederer; 2.30 Concert; 3.05 The Long Hot Satsuma; 3.55 Soundings; 4.05 The Last of the World Wars; 4.30 Change of Pace

# Concert FM

#### 6.00 Mornings with Peter Dallas

Music and arts information including at 9.05 Edwin CARR: Mardi Gras Overture; PROKOFIEV: Symphony No 5 in B flat Op 100  
 RNZ News, Weather 6.00, 8.00, 9.00  
 BBC World News 7.00  
 Arts Calendar 7.20, 8.05 approx  
 Festival Front Row: critics and commentators discuss festival performances (F) 8.15 approx

#### 10.00 Composer of the Month

The final talk by Peter Baillie on the music of Antonin DVORAK (1841-1904) (R from Sunday 10.00am) (Concert FM)

Symphonic Poem, The Hero's Song Op 111 - Scottish National Orch/Jarvi Slavonic Dance in G minor Op 46 No 5 - Czech Phil/Neumann

#### 11.00 My Music

A musical quiz (BBC)

#### 11.30 Mozart String Quintets

Six programmes featuring the complete quintets played by the Grumiaux Trio with Arpad Gercz (violin) and Max Lesueur (viola)  
 (6) Quintet in E flat (K614) (F)

#### 12.00 News & Weather

#### 12.05 Midday Classics

WIENIAWSKI: Scherzo-Tarantelle Op 16 - Heinrich Schiff (cello)

FAURÉ: Theme and Variations in C sharp minor Op 73 - Paul Crossley (piano)

RACHMANINOV: The Isle of the Dead Op 29 - Concertgebouw Orch/Ashkenazy

MOZART: Divertimento in B flat (K439b No 3) - Alfred Prinz, Peter Schmid (clarinets)

SIBELIUS: Tone Poem, Tapiola Op 112 - Berlin Phil/von Karajan

HANDEL: Organ Concerto No 13 in F, the cuckoo and the nightingale - Daniel Chorzempa (organ)

#### 2.00 Afternoon Concert

GOLDMARK: Overture, In Italian Op 49 - Budapest Phil/Korodi  
 STRAUSS: Alphonse (Av29) - Ann Murray (mezzo)

MARTINU: Sinfonietta Giocosa - Julian Jacobson (piano)

SCHUBERT: Der Tod und das Mädchen (D531); Auflösung (D807) - Brigitte Fassbaender (mezzo)

□ Regional stations: IYE, IYK, IYX join Concert FM 2.00-3.00

#### 3.00 BBC News & Weather

#### 3.10 Afternoons with Michael Woolf

A miscellany of music and arts information. Featured artist: German tenor Fritz Wunderlich

TAUBER: You are the world to me from A Singer's Dream; HANDEL trans ELGAR: Overture in D minor; TRERT: Histoires; MUSSORGSKY arr HOWARTH: Pictures at an Exhibition

4.00 approx HAYDN: Six Scottish and Welsh Folk songs; RESPIGHI:

Spring from Trittico Botticelliano; SMETANA: Come, my son from The Battered Bride  
 5.00 News, Weather & Arts Calendar  
 5.45 approx Festival Front Row: critics and commentators discuss festival performances

5.55 approx C P E BACH: Flute Concerto in B flat (Wq167); SCHUBERT: Symphony No 4 in C minor, Tragic (D417)

#### 7.00 Every Last Thing - Alice Munro

Elizabeth Alley talks with Canadian author Alice Munro, one of today's most acclaimed writers of short fiction (R from 1991) (Concert FM)

#### 7.30 Canada: From West to East

Ernest MACMILLAN: Three songs of the West Coast, A Spirit song; Na Du-Na Du Du; Stop all this idle chatter - Jon Vickers (tenor), Richard Woitach (piano)

Harry FREEDMAN: Green ... Blue ... White, Songs of the Eastern Provinces - Vancouver Bach Choir, conductor Bruce Pullan

#### 8.00 Top of the Week

Alice Munro: Lives of Girls and Women

An "almost novel" of connected short stories about the coming of age of a girl in rural Ontario during the 40s and 50s, dramatised for radio by Martin Hunter

Dell Sheila McCarthy  
 Ada, her mother Nonnie Griffin  
 Naomi & Thelma Kristina Nichol

Fern Dinah Christie  
 Art Chamberlain Ken James  
 Bill Morrison Roger Dunn

Jerry Andrew Sabiston  
 Garnet French Justin Lewis  
 Ma French Janet Amos

Nile Allegra Fulton  
 Original music composed and conducted by Lesley Barber. Produced and directed by James Roy (CBC)

#### 9.35 A New Cello Release

SAINT-SAËNS: Cello Concerto No 1 in A minor Op 33; LALO: Cello Concerto in D minor - Sophie Rolland (cello), BBC Philharmonic, conductor Charles Dutoit

#### 10.25 Schubert

Impromptus, Nos 1 in F minor; 2 in A flat; 3 in B flat (D935) - Alfred Brendel (piano)

#### 11.00 BBC World News

#### 11.05 Finale

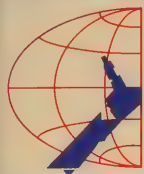
VIVALDI: Violin Concerto in B minor (RV391) - Iona Brown (soloist and dir), Academy of St Martin-in-the Fields

HANDEL: Trio Sonata in G Op 5 No 4 - members of the English Concert

VIVALDI: Violin Concerto in A (RV348) - Iona Brown (soloist and director), Academy of St Martin

HANDEL: Trio Sonata in D Op 5 No 2 - members of the English Concert (Closedown at midnight)





**National  
Radio**

## Good Morning New Zealand

Birdcall: South Island robin  
News and current affairs from 6.00am to midday, including:

### 6.00 Morning Report

Top stories of the day covered in full, as well as regular features, including:  
6.13 Rural News; 6.38 Mana News in English; 6.45 Asia-Pacific News;  
6.50 Business News; 7.50 Asia-Pacific News; 7.55 The Daily Papers;  
8.05 Regional News; 8.50 Comment;  
8.53 Overseas Correspondent

### 9.05 Kim Hill

Kim Hill takes a close look at the newsmakers and personalities of the day  
10.10 Pomare, by Elizabeth Knox (F)  
A vivid account of New Zealand childhood in the 1960s. Read by Miranda Harcourt

### 12.00 Midday Report

News updates and in-depth reports

### 12.35 Rural Report

News and current affairs from the rural and agribusiness worlds **RR**

### 1.05 Correspondence School

Science; Social Studies

### 1.30 In Touch with New Zealand

With Wayne Mowat  
1.30 Cadenza; 2.35 In Touch with Taupo;  
3.40 Sports Update; 3.50 Time for a Laugh;  
4.40 Sports Update

### 5.00 Checkpoint

News and current affairs, including business, an Australian bulletin and Mana News **RR**

### 6.30 Ears

A show for children with stories, songs, poems, children's writing, letters and games  
Write to Ears, National Radio,  
PO Box 2092, Wellington

### 7.00 Pacific Islands News Magazine

7.18 Cook Islands Magazine

### 7.30 Your World

Debate on a topical international issue (BBC)

### 8.05 Spectrum

A Life in Protest  
(R from Sunday, 8.20am)

### 8.45 Letter from America

Alistair Cooke's weekly report (BBC)

### 9.02 The Tuesday Mystery

Sherlock Holmes: A Study in Scarlet, by Sir Arthur Conan Doyle.

A penniless doctor meets a young man with extremely strange habits. (Pt 1 of 4, BBC)

### 9.30 Late Edition

Catriona McLeod presents the best of today's interviews with an update of the day's news at 10.00pm

### 10.45 Bookshelf

The Burning Boy, by Maurice Gee  
Read by Elizabeth McRae  
(Pt 7 of 15, see Monday 10.45pm)

### 11.05 Nightcap

Mellow music to end the day

### 12.05 All Night Programme

With Relda FAMILTON, including: 1.05 Insight;  
2.05 Future Indicative; 2.35 Concert;  
3.05 The Long Hot Satsuma; 3.55 Soundings;  
4.30 Science Magazine

## Concert FM

### 6.00 Mornings with Peter Dallas

Music and arts information including at 9.05 BACH arr WEBER:  
Ricercare from the Musical Offering;  
BEETHOVEN: Piano Concerto  
No 3 in C minor Op 37  
RNZ News, Weather 6.00, 8.00, 9.00  
BBC World News 7.00  
Arts Calendar 7.20, 8.05 approx

### 10.00 Composer of the Month

Antonin DVORÁK (1841-1904)  
Overture, Carnival Op 92 - BBC  
Philharmonic, conductor Stephen  
Gunzenhauser  
Symphony No 6 in D Op 60 - Scottish  
National Orchestra, conductor Neeme Järvi

### 11.00 The Lost Continent

After 10 years living in England, Bill Bryson returns to small-town America and produces an hilarious account of his travels across the states  
Abridged and read in 10 parts by Kerry Shale and produced by Lisa Evans (1) (BBC)

### 11.15 Domenico Mazzocchi (1592-1665)

Sacrae Concertationes, No 2, Miserere omnium, Domine; No 5, Gaudebunt labia mea; No 7, Jesu, dulcis memoria; No 9, Dialogo della Cantica; No 16, Dialogo della Maddalena; No 19, Concilio de' Farisei - Maria Christina Kiehr, Barbara Borden (sopranos), Andreas Scholl (countertenor), Gerd Türk (tenor), Ulrich Messthaler (bass)

### 12.00 News & Weather

### 12.05 Midday Classics

BRAHMS: Variations on a theme of Haydn Op 56a - Berlin Philharmonic, conductor Herbert von Karajan  
SCHUBERT: Piano Sonata in C minor (D958) - Imogen Cooper (piano)

WEBER: Symphony No 2 in C - Academy of St Martin-in-the-Fields, conductor Neville Marriner  
DEBUSSY: Trois chansons de Bilitis; POULENC: Hôtel; Le Carafon; La Reine de coeur - Régine Crespin (soprano), John Wustman (piano)  
PRUDEN: String Trio - Donald Armstrong (violin), Vyvyan Yendoll (viola), Farquhar Wilkinson (cello)

### 2.00 Afternoon Concert

MOZART: Overture, Don Giovanni - National Philharmonic, conductor Leopold Stokowski  
BEETHOVEN: Violin Concerto in D Op 61 - Kyung-Wha Chung (violin), Royal Concertgebouw Orchestra, conductor Klaus Tennstedt  
RIMSKY-KORSAKOV: Dubinushka Op 62 - London Symphony, conductor Neeme Järvi  
Regional stations 1YE, 1YK, 1YX join Concert FM 2.00-3.00

### 3.00 BBC News & Weather

3.10 Afternoons with Michael Woolf

A miscellany of music and arts in-

formation; occasionally a guest, an oddity or an historic recording.  
Featured artist: German conductor Claus Peter Flor  
MENDELSSOHN: Wedding March from A Midsummer Dream;  
VIVALDI: Concerto in C for two trumpets (RV537); DEBUSSY: Sonata for flute, viola and harp; WANER arr O'NEIL: Entry of the Gods into Valhalla (Das Rheingold)  
4.00 approx Offertorium from Requiem in C minor; BACH: Concerto for solo organ after Prince Johann Ernst von Sachsen-Weimar; HANDEL: Organ Concerto in F Op 4 No 4; BEETHOVEN: Piano Sonata in E flat Op 27 No 1  
5.00 News, Weather & Arts Calendar  
5.55 approx WEBER: Concertino in C minor Op 26; FRANCK: Symphony in B minor

### 7.00 Martin Riseley

MOZART: Violin Sonata in B flat (K454) - Martin Riseley (violin), Maurice Till (piano)  
(R) (Concert FM)

### 7.30 The World of Books

Reviews, interviews, comment (BBC)

### 8.00 Music Alive

From Moscow, a concert by the USSR Gostelradio Symphony Orchestra  
TANEYEV arr BLOCK: Symphony No 2 in B flat; NIELSEN: Flute Concerto; KODALY: Dances of Galanta - Aurèle Nicolet (flute), conductor Vladimir Fedoseyev (Radio Moscow)

### 9.15 Claudio Monteverdi (1567-1643)

Tempro la cetra; Il ballo delle ingrate - Tragicomedia, director Stephen Stubbs (new recording)

### 10.00 Pressing On

Deryck Taylor introduces record news and reviews (R from Sunday 11.00am) (Concert FM)

### 11.00 BBC World News

### 11.05 Finale

VAUGHAN WILLIAMS: The Lark Ascending - Michael Bochmann (violin), English Symphony, conductor William Boughton  
DELIUS: Violin Sonata No 3 - Ronald Woodcock (violin), David Guerin (piano) (R) (Concert FM)  
PARRY: Lady Radnor's Suite - English String Orchestra, conductor William Boughton  
(Closedown at midnight)

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AND CONCERT FM  
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FEE.**

# RADIO

## Highlights



**"T**he scarlet thread of murder runs through the colourless skein of life, and our duty is to unravel it and isolate it and expose every inch of it." Meerschaums and deerstalkers at the ready, my friends, for the redoubtable Mr Sherlock Holmes (Clive Merrison) and his stalwart companion, Dr Watson (Michael Williams), in *A Study in Scarlet*.

**THE TUESDAY MYSTERY National Radio, 9.02pm**

Miranda Harcourt reads from Elizabeth Knox's *Pomare*, National Radio, 10.10am.

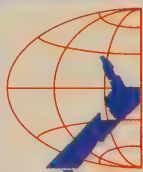






**M**ore fruit from the Canadian vine tonight in *Swimming Lessons*, the third in *Playhouse's* series of plays from the land of the permafrost. It's the story of a young Indian man, studying meteorology in Toronto, who is turning himself into a writer. But what would his parents, back in Bombay, think of the person their son is becoming in Toronto? Writer **Rohinton Mistry** himself emigrated from Bombay to Canada in 1975, and started writing while working in a Toronto bank.

"A strong voice, and a welcome one," said the *New York Times Book Review*.  
**PLAYHOUSE National Radio, 8.30pm**



**National  
Radio**

### Good Morning New Zealand

Birdcall: South Island robin  
 News and current affairs from 6.00am to midday, including:

#### 6.00 Morning Report

Thorough coverage of the issues of the day, including:

6.13 Rural News; 6.38 Mana News in English; 6.45 Asia-Pacific News; 6.50 Business News; 7.50 Asia-Pacific News; 7.55 The Daily Papers; 8.05 Regional News; 8.50 Comment; 8.53 Overseas Correspondent

#### 9.05 Kim Hill

Kim Hill covers news stories and topics of interest

10.10 Eating Your Words, by Eva Petro  
 A writer of pulp romances is forced to eat her words, read by Susan Brady

#### 12.00 Midday Report

News updates and in-depth reports

#### 12.35 Rural Report

News and current affairs from the rural and agribusiness worlds **RR**

#### 1.05 Correspondence School

Mathematics; History

#### 1.30 In Touch with New Zealand

With Wayne Mowatt

1.30 Cadenza: classical favourites;  
 2.30 In Touch with Hamilton; 3.10 Weather with Augie Auer; 3.40 Sports Update; 3.50 Time for a Laugh; 4.40 Sports Update; 4.45 Video Review with Rachel Lang

#### 5.00 Checkpoint

News and current affairs including business news, an Australian bulletin and Mana News **RR**

#### 6.30 Ears

(See Monday 6.30pm)

#### 7.00 Pacific Islands News Magazine

7.18 Tongan Magazine

#### 7.30 He Rerenga Korero

Maoritanga through people and their experiences **RR**

#### 8.05 Hokianga

Life in the Hokianga seen through the eyes of John Klarich – a man with a special sense of his environment and its past and future

#### 8.30 Playhouse

A season of four plays from Canada  
 (3) *Swimming Lessons*  
 By Rohinton Mistry. An Indian student in Canada begins to enjoy the freedoms of Western Society and finds himself growing away from his parents values and lifestyles (CBC)

#### 9.30 Late Edition

Catriona McLeod presents the best of today's interviews with an update of the day's news at 10.00pm

#### 10.45 Bookshelf

The Burning Boy, Maurice Gee  
 (Pt 8 of 15, see Monday 10.45pm)

#### 11.05 Wednesday Night Country

With Wayne Mowatt

#### 12.05 All Night Programme

With Relda Familton, including:  
 1.05 Spectrum; 2.05 Take 5; 2.35 Concert; 3.05 The Long Hot Satsuma; 3.55 Soundings; 4.30 Thursday Documentary

## Concert FM

### 6.00 Mornings with Peter Dallas

Music and arts information including at 9.05 GRIEG: Norwegian Dance in D Op 35 No 4; LISZT: Valse de L'Opera Faust; SIBELIUS: Violin Concerto in D minor Op 47  
 RNZ News, Weather 6.00, 8.00, 9.00  
 BBC World News 7.00  
 Arts Calendar 7.20, 8.05 approx

### 10.00 Composer of the Month

Antonin DVORAK (1841-1904)  
 Bagatelles Op 47 – Orchestra of the Beethovenhalle, Bonn, conductor Dennis Russell Davies  
 Dumka and Furiant Op 12 – William Howard (piano)  
 Love Songs Op 83 – Peter Schreier (tenor), Marian Lapsansky (piano)  
 Prague Waltzes – Detroit Symphony, conductor Antal Dorati

### 11.00 The Lost Continent

After 10 years living in England, Bill Bryson returns to small town America and produces an hilarious account of his travels across the states  
 Abridged and read in 10 parts by Kerry Shale (2) (BBC)

### 11.15 Weber and Mozart

WEBER: Clarinet Concerto No 1 in F minor Op 73 – Andrew Marriner (clarinet), Academy of St Martin-in-the-Fields, conductor Neville Marriner  
 MOZART: Violin Sonata in B flat (K378) – Augustin Dumay (violin), Maria João Pires (piano)

### 12.00 News & Weather

12.05 Opera Ballet Matinée  
 COPLAND: Ballet Suite, Billy the Kid – London Symphony, conductor Aaron Copland

DONIZETTI: Tombe degli avi miei (Lucia di Lammermoor) – Plácido Domingo (tenor)

ROSSINI: Mura felici (La donna del lago) – Cecilia Bartoli (mezzo)

VERDI: Come da! ciel precipita (Macbeth) – James Morris (bass)

VERDI: Oh! Nel fuggente nuvolo (Attila) – Montserrat Caballé (soprano)

### 1.00 Midday Classics

GERSHWIN: Rhapsody in Blue – Sergei Nakarjakov (trumpet), Alexander Markovich (piano)

RODRIGO: Concierto para una fiesta – Pepe Romero (guitar), Academy of St Martin-in-the-Fields, conductor Neville Marriner

J STRAUSS II arr GODOWSKY: Wein, Wein und Gesang – Janice Weber (piano)

### 2.00 Afternoon Concert

BRAHMS orch SCHOENBERG: Piano Quartet in G minor Op 25 – London Symphony, conductor Neeme Järvi

RAVEL: Tzigane – Frank Peter Zimmermann (violin), Stuttgart Radio Symphony, conductor Gianluigi Gelmetti

Regional stations 1YE, 1YK, 1YX join Concert FM 2.00-3.00

### 3.00 BBC News & Weather

### 3.10 Afternoons with Michael Woolf

A miscellany of music and arts information. Featured artist: German piano duo Alfons and Alois Kontarsky  
 DEBUSSY: Marche Écossaise  
 STRAUSS: Don Quixote Op 35; BEETHOVEN: Piano Sonata No 12 in A flat Op 26; DVORAK: Song to the moon from Rusalka; SAINT-SAËNS: Carnival of the Animals; MORRICONE: For a Few Dollars More (Box 2092, Wellington)  
 5.00 News, Weather & Arts Calendar  
 5.55 approx HAYDN: Cassation (Divertimento) in G (HobII No G1); SCHUBERT: Piano Sonata in C for four hands, Grand Duo (D812)

### 7.00 Canti Amorosi

MONTEVERDI: O mio bene; Zefiro torna; SARACINI: Io moro; Deh, come invan chiedete; Quest'amore, quest'arsura; MONTEVERDI: Mentre vaga Angioletta – Nigel Rogers, Ian Partridge (tenors), Christopher Keyte (bass), Ensemble directed by Jürgen Jürgens

### 7.30 Science Magazine

Current developments in the world of science (BBC)

### 8.00 Music Alive

Evgeny Kissin plays CHOPIN  
 Scherzo No 2 in B flat minor Op 31; Barcarolle in F sharp Op 60; Mazurkas, No 32 in C sharp minor Op 50 No 3; No 39 in B Op 63 No 1; No 17 in B flat minor Op 24 No 4; No 40 in F minor Op 63 No 2; Nocturne No 14 in F sharp minor Op 48 No 2; Fantasia in F minor Op 49 (live recordings from 1986 & 1988)

### 9.00 Anthology

Ross Stevens discusses a selection of books, writers and book issues (R on Sunday 4.30pm) (Concert FM)

### 9.30 L'Arlesienne

BIZET's Suite No 1, played by the Cincinnati Symphony conducted by Jesús López-Cobos

### 9.50 100 Percent Kiwi

A concert of New Zealand string quartets, given by the NZ String Quartet at the Victoria University School of Music

LILBURN: String Quartet in E minor; HARRIS: String Quartet; ZAGNI: String Quartet No 1, Wellington; WATSON: String Quartet No 1 (R) (Concert FM)

11.00 BBC World News

### 11.05 Finale

MOZART: Adagio in E (K261) – Eugene Sarbu (violin and director), European Master Orchestra  
 Oboe Concerto in C (K314) – Douglas Boyd (oboe), Chamber Orchestra of Europe, conductor Paavo Berglund  
 Violin Sonata in A (K526) – Arthur Grumiaux (violin), Walter Klien (piano)  
 (Closedown at midnight)



## Highlights



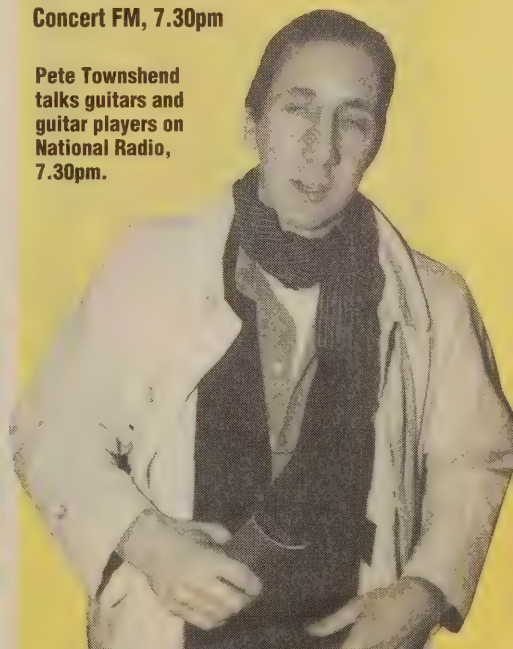
It was 1963 when Grace Bumbry – a 26-year-old singer from St Louis, Missouri – made her Covent Garden debut in Don Carlos. The *Times* review melted into a pool of gurgling adjectives.

"Miss Grace Bumbry [is] the finest Eboli we have yet heard, or indeed could wish to hear. Not only is her voice outstanding in range and evenness of quality, but she uses it with real dramatic intensity ... it was nothing short of a triumph."

When the photographers came to call at her London flat, her admirers had turned it into a veritable Kew Gardens – and Bumbry had run out of sink, bath and toilet to store the overload of flowers. Noted both for her "warm and voluminous" voice and her formidable acting talent, Grace Bumbry discusses her career tonight.

**ARTS WORLDWIDE – GRACE BUMBRY**  
Concert FM, 7.30pm

**Pete Townshend**  
talks guitars and  
guitar players on  
National Radio,  
7.30pm.



S Pickwick Esq P P M P C from Preludes, Book 2; LORD BERNERS: Nicholas Nickleby incidental film music; BAX: Oliver Twist excerpts; ELGAR: String Quartet in E Op 83

5.00 News, Weather & Arts Calendar  
5.55 approx LILBURN: Symphony No 3; SIBELIUS: String Quartet in B minor Op 58, Voce Intima

**7.00 Chopin**  
Piano Sonata No 3 in B minor Op 58 – Michael Houstoun (piano) (R) (Concert FM)

**7.30 Arts Worldwide – Grace Bumbry**

The first black American to perform at Bayreuth, Bumbry's personality is as dramatic as many of the roles she sings – her debut at Covent Garden is still remembered as a sensation. In conversation with Nigel Douglas (BBC)

VERDI: O don fatale (Don Carlo) – Grace Bumbry (mezzo), Orchestra of the Royal Opera House, Covent Garden, conductor Georg Solti

**8.00 Music Alive**  
A concert from the 1992 Bratislava Music Festival in the Slovak Republic  
SCHUBERT: Rosamunde Overture; BEETHOVEN: Triple Concerto in C Op 56; BRUCKNER: Symphony No 3 in D minor – New Bratislava Trio, Mikuláš Skuta (piano), Peter Macecek (violin), Eugen Prochác (cello), Bruckner Orchestra, Linz, conductor Martin Sieghart (Slovak Radio)

**10.00 New Horizons**  
William Dart introduces his fortnightly programme on rock music (Concert FM)

**10.40 Poul Ruders (b1949)**  
Gong (première recording) – Danish National Radio Symphony, conductor Leif Segerstam

**11.00 BBC World News**

**11.05 Finale**  
HANDEL: Concerto Grosso in G minor Op 6 No 1 – Academy of St Martin-in-the-Fields, conductor Neville Marriner

BACH: Solo Violin Sonata in C (BWV1005) – Nicolas Chumachenko (violin)  
HANDEL: Concerto Grosso in B flat Op 6 No 7 – Academy of St Martin-in-the-Fields, conductor Neville Marriner



## Concert FM

**6.00 Mornings with Peter Dallas**  
Music and arts information including at 9.05 BEETHOVEN: Six Bagatelles Op 126; FINZI: Clarinet Concerto in C minor Op 31  
RNZ News, Weather 6.00, 8.00, 9.00  
BBC World News 7.00  
Arts Calendar 7.20, 8.05 approx

**10.00 Composer of the Month**  
Antonin DVORÁK (1841-1904)  
Symphony No 7 in D minor Op 70 – Vienna Philharmonic, conductor Lorin Maazel  
Terzetto for two violins and viola Op 74 – members of the Chilingirian Quartet

**11.00 The Lost Continent**  
After 10 years living in England, Bill Bryson returns to small town America and produces an hilarious account of his travels across the states  
Abridged and read in 10 parts by Kerry Shale (3) (BBC)

**11.15 András Schiff plays Bach**  
English Suites, No 2 in A minor (BWV807); No 3 in G minor (BWV808)

**12.00 News & Weather**  
**12.05 Midday Classics**  
STRAUSS: Till Eulenspiegel Op 28 – Concertgebouw Orchestra, Amsterdam, conductor Bernard Haitink

BRAHMS: Intermezzi Op 117 – Stephen Bishop Kovacevich (piano)  
VAUGHAN WILLIAMS: Symphony No 5 in D – London Symphony, conductor André Previn  
HAYDN: Trumpet Concerto in E flat (HobVie No 1) – Maurice André (trumpet), London Philharmonic, director Jesús López-Cobos  
DOHNANYI: Serenade in C Op 10 for string trio – Dénes Kovács (violin), László Bársony (viola), Károly Botvay (cello)

**2.00 Afternoon Concert**  
MENDELSSOHN: Piano Concerto No 2 in D minor Op 40 – Sergei Edelman (piano)

W F BACH: Flute Duet in E minor – Barthold Kuijken, Marc Hantai (flutes)

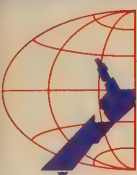
STENHAMMAR: Late Summer Nights Op 33 – Irène Mannheimer (piano)

Regional stations 1YE, 1YK, 1YX join Concert FM 2.00-3.00

**3.00 BBC News & Weather**

**3.10 Afternoons with Michael Woolf**

A miscellany of music and arts information. Featured artist: Britain's Gabrieli String Quartet  
WALTON: Fourth movement, Allegro molto (String Quartet in A minor; SCHUBERT: Ballet music No 2 from Rosamunde; VAUGHAN WILLIAMS: Magnificat; MOZART: Second movement, Larghetto from Clarinet Quintet in A (K581)  
4.00 approx DEBUSSY: Homage to



**National Radio**

### Good Morning New Zealand

Birdcall: South Island robin  
News and current affairs from 6.00am to midday, including:

### 6.00 Morning Report

Geoff Robinson and Linda Rose present news stories and issues in detail, including:

6.13 Rural News; 6.38 Mana News in English; 6.45 Asia-Pacific News; 6.50 Business News; 7.50 Asia-Pacific News; 7.55 The Daily Papers; 8.05 Regional News; 8.50 Comment; 8.53 Jack Forsyth's Fruit and Vegetable Update

### 9.05 Kim Hill

Kim Hill hosts an eclectic mix of news stories, personality interviews and regular features including:

10.10 Old Morgan, by Len Chambers  
When Terry gets a flat tyre on a deserted road, he is offered help by an acquaintance  
Read by Peter Nicholl

### 12.00 Midday Report

News updates and in-depth reports

### 12.35 Rural Report

News and current affairs from the rural and agribusiness worlds **NR**

### 1.05 Correspondence School

French; Te Reo Maori

### 1.30 In Touch with New Zealand

With Wayne Mowat

1.30 Cadenza: classical favourites;  
2.30 In Touch with Dunedin;  
2.50 Over My Shoulder with Alwyn Owen;  
3.40 Sports Update;  
3.50 Time for a Laugh;  
4.40 Sports Update

### 5.00 Checkpoint

News and current affairs including business news, an Australian bulletin, and Mana News **NR**

### 6.30 Ears

(See Monday 6.30pm)

### 7.00 Pacific Islands News Magazine

7.18 Niuean Magazine

### 7.30 It was in Tune when I Bought It?

Pete Townshend of the Who and Hank Marvin of the Shadows talk about guitars and guitar players in rock music (F, BBC)

### 8.05 The Inside Country

The Man from Eurunderee  
Alwyn Owen talks to the characters he encountered in the mid-west of New South Wales (F)

### 9.02 Campus

Issues in higher education

### 9.30 Late Edition

Catriona McLeod presents the best of today's interviews with an update of the day's news at 10.00pm

### 10.45 Bookshelf

The Burning Boy, by Maurice Gee  
(Pt 9 of 15, see Monday 10.45pm)

### 11.05 Nightcap

Music to end the day

### 12.05 All Night Programme

With Relda Familton, including: 1.05 History Repeated; 2.05 In Print; 2.35 Concert; 3.05 Bliss; 3.55 Soundings; 4.30 Jazz Score



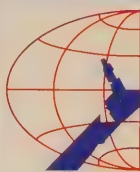


It was said that Vivaldi only had to catch sight of an instrument to write a concerto for it. Tonight the concertos of Vivaldi and Boccherini herald Concert FM's coverage of the 1993 British Proms. Star players I Virtuosi di Roma build on a tradition in Italian string-playing by putting a romantic spin on the music of the Baroque.

### MUSIC ALIVE Concert FM, 8.00pm



Elizabeth McRae reads Maurice Gee's *The Burning Boy*, weekdays, 10.45pm.



**National Radio**

### Good Morning New Zealand

Birdcall: South Island robin  
News and current affairs from 6.00am to midday, including:

#### 6.00 Morning Report

National Radio's flagship breakfast news show, including regular features:  
6.13 Rural News; 6.38 Mana News in English; 6.45 Asia-Pacific News;  
6.50 Business News; 7.50 Asia-Pacific News; 7.55 The Daily Papers;  
8.05 Regional News; 8.50 Comment;  
8.53 Overseas Correspondent

#### 9.05 Kim Hill

Kim Hill hosts three hours of news, interviews and music, with regular features including:

10.10 A Girl Called Jess, by Lorae Parry  
A young Australian girl realises the truth about her sexuality, read by Lorae Parry

#### 12.00 Midday Report

News updates and in-depth reports

#### 12.35 Rural Report

News and current affairs from the rural and agribusiness worlds **RR**

#### 1.05 Correspondence School

Japanese; Spanish

#### 1.30 In Touch with New Zealand

With Wayne Mowat

1.30 Cadenza: classical favourites;  
2.30 In Touch with Christchurch;  
3.40 Sports Update; 3.50 Time for a Laugh;  
4.40 Sports Update; 4.45 Interior Decorating with Eric Ashton – talkback Freephone 0800 653 389 or 04 473 6222

#### 5.00 Checkpoint

News and current affairs, including business news, an Australian bulletin and Mana News **RR**

#### 6.30 Ears

(See Monday 6.30pm)

#### 7.00 Pacific Islands News Magazine

7.18 Tokelauan Magazine

#### 7.30 On Stage New Zealand

Auckland City Brass

#### 8.05 Take Five

Haydn Sherley introduces a programme of particular interest to older people

#### 8.45 Songs from Our Drawing Rooms and Parlours

With Cathie Harrop  
(29) Songs of Grief

#### 9.02 Mysterious Circumstances

The Playfellow, by Cynthia Asquith  
The ghost of a murdered child exacts a terrible revenge (BBC)

#### 9.30 Late Edition

Catriona McLeod presents the best of today's interviews with an update of the day's news at 10.00pm

#### 10.45 Bookshelf

The Burning Boy, by Maurice Gee  
(Pt 10 of 15, see Monday 10.45pm)

#### 11.05 In a Mellow Tone

Haydn Sherley's selection of easy-listening music

#### 12.05 All Night Programme

With Relda FAMILTON including: 1.05 Over My Shoulder; 2.05 Star Turk; 2.35 Concert; 3.05 Kidnapped; 4.30 Paul Temple and the Conrad Affair

## Concert FM

### 6.00 Mornings with Peter Dallas

Music and arts information including at

9.05 GADE: Overture, Echoes of Ossian;  
SIBELIUS: Symphony No 4 in A minor Op 63

RNZ News, Weather 6.00, 8.00, 9.00  
BBC World News 7.00

Arts Calendar 7.20, 8.05 approx

### 10.00 Composer of the Month

Antonin DVORAK (1841-1904)  
Biblical Songs Op 99 – Peter Schreier (tenor), Marian Lapsansky (piano)  
String Quintet in E flat Op 97 – Chilingirian Quartet, Simon Rowland-Jones (viola)

### 11.00 The Lost Continent

After 10 years living in England, Bill Bryson returns to small town America and produces an hilarious account of his travels across the states  
Abridged and read in 10 parts by Kerry Shale  
(4) (BBC)

### 11.15 Gerhard Oppitz plays

Brahms

Variations on a theme of Paganini Op 35; Piano Pieces Op 119 – Gerhard Oppitz (piano)

### 12.00 News & Weather

### 12.05 Midday Classics

SCHUMANN: Overture, Julius Caesar – Vienna Philharmonic, conductor Georg Solti

MOZART: Horn Quintet in E flat (K407) – Berlin Soloists

TELEMANN: Suite in E minor (Tafelmusik I) – Extempore Plus (R) (Concert FM)

Trad CATALAN: El cant dels ocells; El mestre; Mariagneta; Els estudiants de Tolosa; Josep i Maria – Victoria de Los Angeles (soprano), Geoffrey Parsons (piano)

GRIEG: Violin Sonata in G Op 13 – Ingolf Turban (violin), Jean-Jacques Dünki (piano)

HAYDN: Sinfonia Concertante in B flat (HobI No 105) – soloists, Vienna Philharmonic, conductor Leonard Bernstein

### 2.00 Afternoon Concert

CHABRIER: Overture, Gwendoline – French National Orchestra, conductor Armin Jordan

GRANADOS: Six Escenas Romanticas – Jean-François Heisser (piano)

BACH: Violin Concerto in E (BWV1042) – Salvatore Accardo (violin and director), Chamber Orchestra of Europe

Regional stations IYE, IYK, IYX join Concert FM 2.00-3.00

### 3.00 BBC News & Weather

### 3.10 Afternoons with Michael Woolf

A miscellany of music and arts information; occasionally a guest, an oddity or an historic recording.

Featured artist: Russian violinist

Nathan Milstein

MILSTEIN: Paganiniana; DELIUS: Dance Rhapsody No 2; HAYDN: Andante con variazioni in F minor (HobXVII No 6); GIULIANI: Divertimenti Notturmi Op 86

4.00 approx RACHMANINOV: Vocalise Op 34 No 14;

SHOSTAKOVICH: The Sun Shines Over the Motherland Op 90;

RESPIGHI: The Sunset; BACH: Sonata No 1 in G minor for solo violin (BMV1001)

5.00 News, Weather & Arts Calendar

5.55 approx SHOSTAKOVICH: King Lear incidental music Op 137;

TCHAIKOVSKY: Violin Concerto in D Op 35

### 7.00 Stanley Friedman

ROPARTZ: Andante and Allegro; BERNSTEIN: Rondo for Life;

SAINT-SAËNS: Air du Rossignol; FRIEDMAN: Sonata in Classical Style – Stanley Friedman (trumpet), Bruce Greenfield (piano)

(R) (Concert FM)

### 7.30 Comparing Notes

A 10-part series in which Richard Baker talks with some of the world's leading musicians about their lives and careers

(5) Sir Georg Solti

"I hope my music making and my talent will not diminish ... as long as I can work I want to work" (R) (BBC)

### 8.00 Music Alive

Proms '93

12 programmes from last year's Henry Wood Promenade Concerts

(1) I Virtuosi di Roma, director Angelo Stefanato – VIVALDI: Piccolo Concerto in C (RV443); Oboe Concerto in C (RV451); BOC-

CHERINI: Cello Concerto in B flat; VIVALDI: Violin Concerto in E minor (RV277), Il favorito; Concerto for four violins and cello in B minor (RV580) (BBC)

9.25 Britten: New Recordings

PURCELL realised BRITTEN: Let the dreadful engines; In the black dismal dungeon of despair: An evening hymn – Alan Opie (baritone), Anthony Rolfe Johnson (tenor), Michael Chance (counter-tenor), Roger Vignoles (piano)

Cabaret Songs – Jill Gomez (soprano), Martin Jones (piano)

10.05 Penthesilea

After Heinrich von Kleist's tragedy: WOLF: Symphonic poem, Penthesilea – Paris Orchestra, conductor Daniel Barenboim

SCHOECK: Suite from the opera Penthesilea – Swiss Youth Symphony, conductor Andreas Delfs

11.00 BBC World News

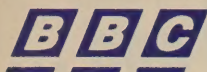
11.05 Finale

SCHUBERT: Piano Trio in E flat (D929) – Fontanarosa Trio

(Closedown at midnight)



# OTHER LISTINGS



## WORLD SERVICE

PO Box 2197, Auckland

FREQUENCIES: Auckland, 1386AM;  
Wellington, 1233AM

World News on the hour; Sports Roundup  
0645, 1145, 1615, 2245 daily; NZ News  
0630, 0700, 0730, 0805, 1330, 1730  
weekdays; NZ Today 1715 weekdays.

### SATURDAY MARCH 19

- 0605 World Business Report
- 0615 Conductors at Work
- 0730 Multitrack 3
- 0805 Outlook
- 0830 Rough Guide to the Bible
- 0915 The World Today
- 0930 Science in Action
- 1109 British News
- 1115 People and Politics
- 1230 Multitrack 3
- 1330 From the Weeklies
- 1345 The Learning World
- 1405 Outlook
- 1430 Short Story
- 1445 Jazz Now and Then
- 1530 People and Politics
- 1609 British News
- 1630 The Vintage Chart Show
- 1715 Good Books
- 1730 Jazz Now and Then
- 1745 Worldbrief
- 1909 News About Britain
- 1915 The World Today
- 1930 Meridian
- 2030 People and Politics
- 2115 A Jolly Good Show
- 2205 World Business Report
- 2215 Worldbrief
- 2230 Personal View
- 2301 Jazz Now and Then
- 2315 Letter from America
- 2330 Waveguide
- 2340 Book Choice
- 2345 From the Weeklies

### SUNDAY MARCH 20

- 0601 Sportsworld (cont from 0330)
- 0630 Personal View
- 0730 Correspondent
- 0750 Write On
- 0801 The Damned
- 0845 From the Weeklies
- 0915 Personal View
- 0930 Meridian
- 1109 News About Britain
- 1115 Jazz for the Asking
- 1215 A Jolly Good Show
- 1330 The John Dunn Show
- 1401 Play of the Week: Exchange
- 1530 Iceman
- 1609 News About Britain
- 1630 Correspondent
- 1645 Write On
- 1715 Alexis Kormer's Rhythm 'n' Blues
- 1730 Short Story
- 1745 The Dance Selection
- 1909 British News
- 1915 Letter from America
- 1930 Jazz for the Asking
- 2030 Correspondent
- 2115 Ray on Record
- 2205 World Business Review

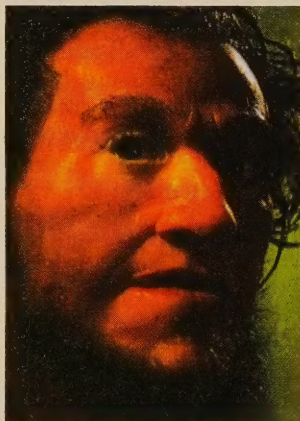
- 2215 Short Story
- 2230 Folk Routes
- 2301 Science in Action
- 2330 In Praise of God

### MONDAY MARCH 21

- 0605 Outlook
- 0810 Letter from America
- 0830 Feature
- 0915 Folk Routes
- 0930 Slightly Foxed
- 1109 British News
- 1115 Short Story
- 1130 Letter from America
- 1205 World Business Review
- 1215 Ray on Record
- 1330 In Praise of God
- 1401 The Damned
- 1445 Top Scores
- 1530 Composer of the Month
- 1609 British News
- 1630 From the Weeklies
- 1745 International Money
- 1909 British News
- 1915 The Learning World
- 1930 You Are What You Eat - phone in
- 2030 Iceman
- 2301 You Are What You Eat - phone in
- 2330 Vintage Chart Show

### TUESDAY MARCH 22

- 0605 Outlook
- 0810 Magazine
- 0830 Feature
- 0915 The World Today
- 0930 The Vintage Chart Show
- 1109 British News
- 1115 World Ranking (Miss P)
- 1205 World Business Report
- 1215 On Screen
- 1230 Multitrack 1: Top 20
- 1330 Alexis Kormer's Rhythm 'n' Blues
- 1405 Outlook
- 1430 Folk Routes
- 1445 Health Matters
- 1530 Slightly Foxed
- 1630 International Call
- 1909 British News
- 1915 The World Today
- 1930 World Ranking (Miss P)
- 2030 New Ideas
- 2050 Give Us Our Daily Bread
- 2115 Concert Hall
- 2205 World Business Report
- 2215 Alexis Kormer's Rhythm 'n' Blues
- 2230 On Screen
- 2301 Discovery
- 2330 Conductors at Work



**Iceman, Sunday 1530 and Monday 2030, looks at the questions and speculations raised by the finding of a 5300-year-old body in a glacier.**

### WEDNESDAY MARCH 23

- 0605 Outlook
- 0810 International Money Programme
- 0830 New Ideas
- 0915 The World Today
- 0930 Meridian
- 1109 British News
- 1115 Megamix
- 1205 World Business Report
- 1215 Concert Hall
- 1330 Omnibus
- 1405 Outlook
- 1430 What's News
- 1445 Country Style
- 1530 Development '94
- 1609 British News
- 1630 Discovery
- 1909 British News
- 1915 The World Today
- 1930 Meridian
- 2030 Development '94
- 2115 The Dance Selection
- 2130 Screenplay
- 2205 World Business Report
- 2215 Country Style
- 2230 Science Or Fiction
- 2301 Omnibus
- 2330 Jazz for the Asking

### THURSDAY MARCH 24

- 0605 Outlook
- 0810 Magazine
- 0830 International Call
- 0915 The World Today
- 0930 Assignment
- 1109 British News
- 1115 Sports International
- 1205 World Business Report
- 1215 Correspondent
- 1230 Multitrack 2
- 1330 Accidents Will Happen
- 1405 Outlook
- 1430 Waveguide
- 1440 Bookchoice
- 1445 The Farming World
- 1530 Sports International
- 1609 British News
- 1630 Assignment
- 1909 British News
- 1915 The World Today
- 2030 Network UK
- 2115 Good Books
- 2130 John Peel
- 2205 World Business Report
- 2230 The Farming World
- 2301 Assignment
- 2330 Accidents Will Happen

### FRIDAY MARCH 25

- 0605 Outlook
- 0810 New Zealand Arts
- 0830 Book Choice
- 0915 The World Today
- 0930 Meridian
- 1109 British News
- 1115 Network UK
- 1205 World Business Report
- 1215 Music Review
- 1330 Conductors at Work
- 1405 Outlook
- 1430 On the Move
- 1445 Global Concerns
- 1530 30 Minute Drama
- 1609 British News
- 1630 Focus on Faith
- 1909 British News
- 1915 The World Today
- 1930 Meridian
- 2030 Rough Guide to the Bible
- 2115 Music Review
- 2205 World Business Report
- 2215 Global Concerns
- 2230 On the Move
- 2301 Focus on Faith
- 2330 World Ranking (Miss P)

## Radio Pacific

FREQUENCIES: See page 85

(News and sport on the hour every day)

### SATURDAY

#### 5.00 OPEN COUNTRY

With Humphrey Beale

#### 8.00 PREVIEW OF DAY'S RACING

Scratching, track conditions, tips; Alby Gain, Peter Earley, Reg Clapp

#### 9.00 PLAY IT AGAIN, MIKE

The music of your life: Mike Baker

#### 11.00 COST A CAR

#### 12.00 SATURDAY RACING

Peter Earley presents all NZ gallops, harness racing and greyhound meetings, plus sporting updates

#### 6.00 OPEN-LINE TALKBACK

Pierre Beutrais 6.00pm; Linda Hunter at 12.00pm

### SUNDAY

#### 5.00 OPEN COUNTRY

With Humphrey Beale

#### 7.00 PREVIEW OF DAY'S RACING

Scratchings, track condition, tips; Alby Gain, Peter Earley, Reg Clapp

#### 8.00 THE MONEY HOUR

With Doug Somers-Edgar

#### 9.00 RAY SMITH

Open-line talkback

#### 12.00 SUNDAY RACING

Peter Earley presents all NZ gallops, harness racing and greyhound meetings, plus sporting updates

#### 6.00 OPEN-LINE TALKBACK

Felix Donnelly 6.00pm; Linda Hunter 12.00pm

### MONDAY-FRIDAY

#### 6.00 GEOFF SINCLAIR'S BREAKFAST SHOW

News every 15 minutes with Joe Gilfillan. Talkback

#### 9.00 JENNY ANDERSON

Talkback, comment, stories behind the headlines

#### 12.00 EWING STEVENS

The Problem Solver

#### 2.00 MIKE BAKER

Business, health and lifestyle. *Your Health Hour*, Wednesday, 4.00pm

#### 4.00 MARK BENNETT

Talkback, interviews and guests, Joe Gilfillan news half-hourly 4.00-6.00pm

#### 8.00 OPEN-LINE TALKBACK

Allan Dick 8.00pm; Pierre Beutrais and Linda Hunter 12.00pm

Radio  
New  
Zealand



AM: Auckland 882; Waikato 792;  
Hawke's Bay 909; Wellington 657;  
Christchurch 963; Dunedin 900;  
Gore 558

Live coverage of New Zealand and international sport, with Keith Quinn, Garry Ahern, David Allan and Graeme Moody

March 19-23: 10.00am-7.00pm

March 25-27: 10.00am-7.00pm



# The Dish

by Mary Crockett

Musical chairs is the fashionable game in the parliamentary press gallery this autumn. Ingrid Leary, erstwhile press secretary to broadcasting minister Maurice Williamson, is busily revising her objective reporting skills as 2 *Newsnight*'s parliamentary reporter. (Williamson's new press secretary, John Spavin, is presumably mothballing his – he used to be a reporter for the *Dominion*.) Jane Clifton, former *Dominion* political commentator and partner to National MP Murray McCully, provides her commentary these days for TV3, while Barry Soper (pictured), the political commentator approached by the Labour party to stand for Wellington Central in 1992 (he said no), is also in the gallery for 2 *Newsnight*. Not joining the Beehive frenzy: media commentator Tom Frewen, partner to National Radio general manager, Sharon Crosbie. Frewen's *Checkpoint* reports on the day's proceedings in Parliament (what bills were debated, what the PM said at Question Time, etc) are recorded up the road at Broadcasting House.

As Channel 2's new news and current affairs shows heighten the impression that we are a nation of criminals, consider ex-*Sunday News* editor Judy McGregor's recently published study, *Crime News as Prime News in New Zealand's Metropolitan Press*. Reports of murder and manslaughter cases in 1992, she found, accounted for more than 13 percent of newspaper stories,

when homicide comprises just 0.025 percent of notified crime in a year. "The study shows the press portrayal of crime is not a 'factual' portrayal grounded in reality," McGregor observes. "Rather, it is a constructed social reality that is neither completely 'factual' nor 'fictional'." One reason for the disproportionate rise in homicide cases reported in the press? "Quasi-news" programmes setting the trend on the telly, says McGregor.

Meanwhile, with \$3.3 million of NZ On Air help, an 18-part urban crime drama about a unit of plainclothes cops has reached script development stage. Newly fledged producer Maureen Sinton (former manager of TV One) says she won't be going out of her way to imply it is set in Auckland rather than in any other New Zealand city. "We're aware of the sensitivities." Likely crimes? Anything that's credible, says Sinton – shoplifting, vice, drugs. "We're going for crimes that are realistic, that *do* happen." Earliest ETA on the series: 1995.

Rumblings in National Radio's drama department. Word is that decision-making by committee is suddenly all the rage. First up for discussion, apparently: the logistics of producing a radio soap. Funny. Under the old system, where producers followed their individual instincts, National Radio won itself a shelf-full of international awards for drama productions that were innovative and new.



# Mediawatch

by Paul Smith

## Young, gifted and ...

Genevieve Westcott introduced them and they walked, just a little self-consciously, to the front of the crowd in TVNZ's foyer-cum-cocktail corner.

Some, such as Sean Plunket and Lorelei Mason, were familiar faces. Others, such as Julie Roberts, Simon Dallow and Ingrid Leary, were about to be. Famous or obscure, this was a fresh new generation of presenters and reporters for three new Channel 2 programmes: 2 *Newsnight*, *Eyewitness* and *Under Investigation*.

They reflected the channel's youthful viewership and gave TVNZ something to celebrate. Not only was the network refreshing itself with new talent, but it was introducing news programmes aimed at the young. Traditionally, this section of the market does not watch much mainstream television news.

So it seemed like unbounded good news for the broadcaster – except for one little niggle. With the exception of Karen Pickersgill, from Mauritius, the line-up of new faces was marked by an absence of minorities. Does it matter? In the diverse and sometimes culturally sensitive 90s, it must.

Since the Royal Commission Report on broadcasting in 1986, and probably a good deal earlier, the push has been on to have more Maori faces on screen. Maori have long had a special claim. Others may be lining up for theirs.

If the channel wants to appeal to all sections of its youth market, then it needs to mirror the diversity of contemporary New Zealand. That means it has to seek out, train and employ minorities on screen. If youth can be turned off mainstream news because of its lack of relevance, the same thing can hap-

pen for identical reasons to young minority viewers.

The programmes represent a smart move by TVNZ's director of programmes, John McCready. When he first announced last year that TV2 would carry news, some suspected the channel was being readied for sale.

Others suggested that McCready was empire-building at the expense of the director of news, Paul Norris. Norris still has editorial responsibility for the news segment of 2 *Newsnight*, but the magazine section reports to production. Internal politicking aside, one of McCready's concerns was the drift of young viewers away from mainstream news.

Ratings tell part of the story. For *One Network News*, over a 30-day period January-February, the 15-24 age group produced an average viewing figure of 11 points (340,000 viewers).

By comparison the 25-54 age group's figure was 17 points (526,000 viewers). The skew in the popularity of evening news intensifies with older demographics.

Newspapers are no different. In the 15-24 demographic, the *NZ Herald* showed a 32 percent readership, which rose to 54 percent for the 40-plus age group. Comparable figures for the *Dominion* were 23 percent and 29 percent; for the *Christchurch Press* 29 percent and 40 percent (AGB McNair).

The alienation of youth from news and information is not merely a statistical fact, but an alarming trend. Stuff their minds with the trite and superficial and it's possible they will be Orwell's unknowing, easily manipulated proles. It's a good reason for media other than Channel 2 never to forget their young.



# BRADFORD'S HOLLYWOOD

by James Bradford

Only in Hollywood. Stores catering to celebrity-obsessed fans are selling the ruins from stars' homes damaged in the quake. Each item has a plaque listing its source, from porcelain figures donated by **Ann-Margret**, displayed alongside a poster advertising her new film, *Grumpy Old Men*, to damaged pottery from **Bette Midler** and an assortment from **Barbra Streisand**, including antiques and glassware, slightly chipped. There's crystalware with a guarantee of use by **Kirk Douglas**, and priceless Wedgwood china from **James Stewart**. The stars have donated the stuff to the Red Cross, and the money goes to people who suffered in the quake.

As for the battle against Aids, the latest fund-raising idea is cement plaques of the stars' footprints, on sale at a Sunset Boulevard store. Revenue is piling up, as stars such as **Jeff Bridges** put their best feet forward. **Richard Gere** fans can buy his foot-plaque with a variety of stills from his movies – *Sommersby* among them. Also due to put their tootsies in the mould: **Robin Williams** and **Elton John**.

**Daryl Hannah** continues to be hounded by the media. She is supposedly still engaged to **John F Kennedy**, but their on-and-off romantic shenanigans suggest that nuptials are not pending. Muck-rakers are making much of the fact that Hannah and her actress friend, **Hilary Shepard**, are very close and "date" at events when Kennedy is not around. **Natalie Crosse**, Hannah's former aide, has revealed that the women

showered and slept together, but she stops short of saying they were lovers. Hannah got Shepard a role in a recent movie.

Fox studio is being sued by tax-attorney **Dick Julien** over damage done to his historic Victorian house in San Francisco by the *Mrs Doubtfire* film crew. Julien claims \$40,000 in wreckage has gone unrepaired by the company. He says he has resisted many past requests by film companies to use the house, but when **Robin Williams**, a former neighbour, asked him, he agreed to let them use the exterior for a \$10,000 fee. Then, when interiors were considered necessary for some scenes, Julien reluctantly gave his permission for that. Williams says that repairs have been made, but he is more concerned now with the release of *Being Human*, a comedy caper in which he plays five different people – in the time of the cave-dwellers, Roman times, ancient European times, the time of Columbus, and the present era. All the characters are named Hector. **Bill Forsyth** (*Local Hero*) directs. Williams is also in discussion to play the Riddler in the next *Batman* movie – a cherished ambition of several years' standing. **Michelle Pfeiffer** expects to repeat her Catwoman role for the new film.

**Mia Farrow** is truly furious over Fox's plans to make *Mia: A Child of Hollywood* – a television mini-series about her life. Nobody tangles with Farrow, as **Woody Allen** will attest, but the studio is ignoring her attorneys' objection in the strongest legal language possible. And there was no truth to those reports that **Jodie Foster** was to play

Farrow. Foster, now at Fox for *Nell*, is annoyed that her name has been mentioned.

Broad smiles from film crew emerging from a projection-room viewing of *Yellow Dog*. The canine caper, starring **Bruce Davison** and **Mimi Rogers**, is reported to be such a delight that it will have its release date brought forward. There is also much joy over at the Warner studio over those *Free Willy*

"She's the love of my life," he told us. Furlong has been the focus of media attention since arriving at a screening of his latest film, *Fearless*, hugging and kissing his 30-year-old date, **Jacqueline Domac**. Furlong, 16, says they have been close since she was his stand-in three years ago. "I adore her," he says. Domac, now his private tutor, is married but estranged from her husband. Furlong's guardians are upset and are said to have



Michelle (Catwoman) Pfeiffer and her husband David Kelley.

returns. The box-office smash will definitely have a sequel, with **Jason Richter** re-creating his role, although Keiko the whale will be replaced as he is now ailing in his tank in Mexico. *Free Willy II* is expected to open near the end of this year. The training of another whale is under way, and Richter (who, it seems, has dropped his middle name of James) will be acquainting himself with the new performer and the stand-ins.

We hear *Terminator 2* star **Edward Furlong** wants his dark brown labrador, Frances, to be with him in an upcoming film.

admitted they have no control over the lad.

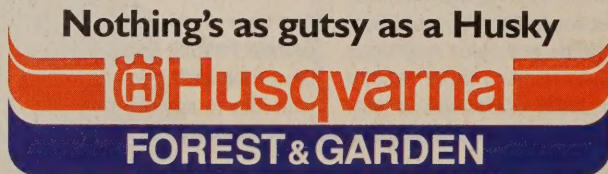
**Madeleine Stowe** is basking in the glow of critical acclaim for her latest, *Blink*, and advance word on her performance in *Bad Girls*. It is said that she steals the film, just as she nearly stole *The Last of the Mohicans* from **Daniel Day-Lewis**. Reports of tension between her and *Bad Girls* co-stars **Drew Barrymore** and **Andie MacDowell** were not true, she says, although she admits there was some rivalry, and that she prefers working with men.



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